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A HANDBOOK OF STUNTS

RODGERS

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A HANDBOOK OF STUNTS



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A HANDBOOK *of* STUNTS

BY

MARTIN RODGERS, M.A.

HEAD OF THE DEPARTMENT OF HEALTH EDUCATION
JAMAICA TRAINING SCHOOL FOR TEACHERS
JAMAICA, NEW YORK

WITH AN INTRODUCTION

BY

JESSE FEIRING WILLIAMS, M.D.

PROFESSOR OF PHYSICAL EDUCATION, TEACHERS COLLEGE
COLUMBIA UNIVERSITY

New York

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New York

TO
MISS JESSIE H. BANCROFT
WITH
ESTEEM AND APPRECIATION OF
A LONG AND PRIVILEGED
FRIENDSHIP

PREFACE

This book offers material, some old, some new, that should prove of practical value as a supplement to the present programs of physical education in large school systems. It aims further to describe this material in such a way that a teacher having limited knowledge of some specific exercise may learn not only to know and perform it himself, but to teach it to others. Few technical terms are used.

The material as presented here is the result of an experiment conducted by the author at the request of the Board of Education of New York City. A new educational development stimulated the experiment. Coincident with the introduction of the Junior High School in New York City, it became evident that the prevailing conservative physical-training program was inadequate, and that a richer content was needed. This book aims to supplement such a program with performances that give greater range and opportunity for individual skill and experimentation.

Since so many schools are still suffering the handicap of inadequate play space, the proposed program of stunts and self-testing activities organized on the rotating-squad plan is devised to meet this limitation. The instructor of physical training who has been at a loss to discover activities suitable for the large class in a small area, will find material in this book which should more than satisfy his needs.

Stunts are feats involving skill, and evoking admiration. They are tasks usually just beyond the present ability of the performer, yet within his capacity. They are feats which can be achieved with practice. They may be performed individually or

with companions; on gymnasium apparatus or on mats; on a wooden floor or on a dirt or grass plot. Many require only the thing at hand — a stick, ball, or piece of paper — while others need no accessories at all.

Insufficient time is often allowed to physical activity during the school day. Because of this unsatisfying situation, the child is compelled to seek additional activity after school. It is important, therefore, that physical activity should be educational, and that the time in school should be devoted largely to learning activities which will carry over into the child's after-school play life. With slight modifications all the stunts described are suitable for both boys and girls, and can be utilized, not only during the recreative hour in the school gymnasium, but also for street play, camping, picnics, and children's parties.

Moreover, there is no type of activity used in physical education which is not thoroughly represented in this book. Athletics, games, races, contests, mat and tumbling stunts, apparatus work — all are organized and included, and, that the book may be complete in every respect, the author has devoted a chapter to the description and illustration of pyramid building, from its simplest forms to complicated exhibition figures.

The author is grateful to Dr. Jesse Feiring Williams, Professor of Physical Education at Teachers College, Columbia University, for his many valuable suggestions and his Introduction; to George Millard Davison, Principal of Public School 109, Brooklyn, who offered his school for the experiment; and to Mr. Oscar Golden, in charge of Physical Education in this school for his coöperation. The author wishes to express his appreciation especially to Miss Lillian Affachiner, Supervising Teacher of Physical Education in the New York City schools, for revising the manuscript, and to his sister for her cheerful assistance.

MARTIN RODGERS.

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INTRODUCTION

One should have considerable data and a great deal of confidence in the accuracy of his information to predict that any exercise or any physical activity whatsoever will have a particular effect on the human body. It is a question whether such confidence is ever warranted by the facts. To hold that certain physical activities will produce certain results, even though stated in general terms, is probably beyond the limits of circumspection; for even the most cautious fails frequently to recognize the influence of many varying factors that bear upon the problem of individual growth and development.

There are some physical activities, however, so well established in the practices of children, that to mention them at once announces their merit. Stunts are universal in their appeal. The Moro boy balancing on his *vinta* and the Bowery youth climbing the Elevated are both testing themselves in much the same way that children have sought to try themselves out since time immemorial.

The author of *A Handbook of Stunts* should be commended for presenting material that is acceptable not only for professional programs but also to boys and girls. One of the criteria for inclusion in professional programs should be, of course, interest of boys and girls in the matter selected. At times, however, the content of physical-education programs is so impoverished, the methods so lacking in vitality and spontaneity, and the teaching so dull or so domineering, that by comparison the lessons of this book seem to the writer to be physical education of the finest kind. To boys and girls they will seem to be *play* of the

finest kind. This is as it should be. The professional judgment supported by amateur approval can never be far wrong.

Arduous labor has been expended upon systems of physical education devised by Europeans, and probably suited to the political, social, economic, and military standards of the Continent. As such, they have never caught the ear of the American people, nor have the American imitators of such systems accomplished in physical education what reasonably might have been expected from the opportunities available. This is the type of book, however, that is suited to the physical education of boys and girls everywhere.

It is a pleasure, therefore, to introduce this book to physical educators. It seeks to serve boys and girls in "becoming," as Bergson would say. To test oneself in physical ways is worth while, not particularly for the result in skill acquired, but for the process through which one gains that skill. There is in this a certain kind of intellectual respectability. If school men once understand this fact, physical education will more completely function in the education of boys and girls.

JESSE FEIRING WILLIAMS.

A HANDBOOK OF STUNTS

A HANDBOOK OF STUNTS

CHAPTER I

PRINCIPLES AND ORGANIZATION

The aim of physical education. — Ideas concerning physical education have been changing rapidly since the turn of the century. The old notion that a child needed constant discipline to mold his character has given place to the theory that perhaps it is better to give him directed freedom, subject only to the social and moral laws which govern mankind as a whole. Within this freedom the individuality of the child may expand and develop along lines which make him a more contented, useful, and interesting personality.

Physical education was once, and unfortunately still is in some places, simply the adaptation of classroom discipline to the playground. Moreover it was a futile discipline. Artificial, formal systems of movements done to a stiff count had little, if any, educational value. The assumption that these systems resulted in actual transfer of training in accuracy, alertness, and inhibition no longer obtains. They offered no opportunity for exercising judgment, initiative, self-control, or any of the qualities so necessary to the successful life of to-day.

Modern society has recognized the error of this attitude towards physical education and is changing its ideas on the subject. It has realized that play is natural. It is the spontaneous, physical expression of one's personality. Educators have come to believe that a child in his life processes is a "play-built" animal: that it is natural for him to run and jump, hang

and climb; and that it is essential for him to use these fundamental, big-muscle movements for character training. Indeed, play is nature's way of educating the child.

The aim of modern physical education, then, is more than mere physical and physiological development. It has gone further; it now includes mental stimulation and character training, the former manifesting itself in cultivation of such habits as keenness of perception, directness of thought, and correctness of judgment; the latter promoting such attitudes as modesty in the winner, resolve in the loser, self-control in the strong, and courage in the timid. Its high purpose, therefore, is to educate the individual to function harmoniously in all aspects of his being, and it is with this idea in mind that the teacher of physical education now takes up his work.

The problem. — It seems quite difficult, however, to attain this new ideal. The phenomenal changes wrought by the industrial revolution have deprived city children of their play-space inheritance and have huddled them together in congested districts. Robert Louis Stevenson struck the keynote when he wrote:

Happy hearts and happy faces,
Happy play in grassy places,
That was how, in ancient ages,
Children grew to kings and sages.

Open fields and fresh air should be the heritage of youth, but unfortunately this is not always possible. Many schools, built of necessity in crowded areas, have small playgrounds, sometimes on the roofs of the buildings. The conditions present a paradox. The buildings are modern and sanitary and there is little danger to health from diseases, but at the same time the possibilities for good physical development are curtailed. Thus city children are at once the beneficiaries of the city's general progress and the victims of its limitations.

Teachers of physical education should be prepared to meet, with a comprehensive activity program, the problems of inadequate space facilities, limited time allotment, increased pupil load, overcrowded curricula, and insufficient teacher supply. The future holds out greater hope for large group games. In schools providing for extracurricular activities, such games as baseball, basketball, and tennis are being taught. However, in many schools, the necessity for handling large numbers at one time in small spaces precludes the adequate teaching of these games of high organization during the class recreation period.

Despite these drawbacks, our schools are functioning effectively in their endeavor to inspire right attitudes toward hygienic living and wholesome physical development. The program, though not entirely adequate, is, in a fair way, meeting prevailing conditions. The children do play and are being conscientiously directed by willing grade teachers.

Yet, notwithstanding the present informal, conservative program, the author feels that an extension of this program in the form of a supplement to it, will help to produce an enriched, more satisfying, and inspiring curriculum of physical education.

Stunts as the solution. — There is something in human nature which demands achievement as an incentive to further development. When a baby has managed to build a tower with his blocks, when a business man has put over a successful deal, when a scientist has made a discovery — each feels the desire to forge ahead and accomplish something harder. There is nothing so discouraging as routine work showing no definite marks of advancement. Stunts are graded in difficulty. They must be achieved, and learning to do them requires particular adaptability to their increasing difficulty.

Moreover, stunts are interesting and fulfill the play instinct in the child. Children enjoy doing stunts. All the big-muscle groups are employed in such movements as winding a wand,

wrestling with a companion, or climbing a rope. From stunts, because of their fundamental movements and the normal fascination which they have for the child, accrue the excellent values essential to the well-rounded development of the individual.

Fitting stunts into the terms of our problem, we find that their aims are the general aims of any physical education program, namely, to present such situations as shall offer the individual ample opportunity for physical growth, mental stimulation, and social adjustment. But how does such a program comply with our original conditions? How can a large class be doing interesting and stimulating stunts in a small space in a limited amount of time?

The author believes that the rotating squad organization, using stunts as the specific type of activity, will help solve the problem. As such a scheme for a physical education hour may not be generally known, the plan is presented here in some detail.

OPERATION OF A ROTATING SQUAD PERIOD IN THE GYMNASIUM

Classroom procedure prior to first period in the gymnasium. — Assuming a class of forty boys, the class is divided into four groups. The criteria for selection of groups may be determined by:

1. Height — the smallest ten in the first group; the next larger ten in the second group, etc.
2. Physiological age — determined by such indices of growth and development as age, height, and weight.
3. Natural athletic and gymnastic skill and proficiency.
4. Combination of physiological, motor, and social ages. Selection according to height is the simplest.

A captain is elected by the children or by the teacher. The former plan is preferable. In like manner four squad leaders are chosen. Each is assigned to his squad of ten.

The leader is given a record book, the first four double pages of which he titles with the names of the four activities to be

engaged in, such as Broad Jump, Individual Stunts, Races, etc. He then lists, on the extreme left side of each page, the names of the ten members of his squad. An excellent device is to list names on page 1 and cut out name space on pages 2, 3, and 4.

The following is a typical page from a record book:

STANDING BROAD JUMP

NAME	OCT. 3	OCT. 5	OCT. 10	OCT. 12	ETC.
James L. . .	4.8 feet	4.9 feet	4.10 feet		
Frank T. . .	4.7	4.7½			
Harry R. . .	5.2	5.1			
Louis R. . .	4.9	4.10			

On the preceding page is a reproduction of the score card used in the New York elementary schools.

A forty-minute period is sufficient time for accomplishing four activities.

The teacher may diagram on the blackboard the organization and rotating squad plan and briefly introduce the activities. (See pages 7 and 8.) She instructs the captain and squad leaders in their duties.

Types of activities suitable for rotating squad organization during the recreation period. —

1. Individual Stunts
2. Combat Stunts
3. Games, usual and stunt
4. Races, usual and stunt
5. Mat, Agility, and Tumbling Movements
6. Pyramid Construction
7. Apparatus Stunts
8. Athletics
9. Miscellaneous Self-testing Activities

The teacher selects four types. The reasons for the selection of particular activities may be the season of the year, age, sex, environmental conditions, desire for correlation, the demands of the general curriculum or specific course of study, or any other valid reasons. These four types of activity may constitute the program for a month or two or for the entire term. Each type includes the concrete events, games, contests, or stunts which may be played, practiced, and performed during the recreation period. The following is a sample list of types and specific activities:

	TYPE	SPECIFIC ACTIVITIES
1.	INDIVIDUAL STUNTS	Chair Crawl, Wand Twister, Body Bounce, Walrus Walk, Single-Leg Squat, etc.
2.	COMBAT STUNTS	Chicken Fight, Hand Wrestling, Stool Tilting, Boxing, etc.
3.	GAMES	Hopscotch, Johnny Ride a Pony, Red Rover, Storming the Heights, Tug of War, etc.
4.	RACES	Crab Race, Leapfrog Race, Rescue Race, Toss-the-Stiff Race, Chariot Race, etc.
5.	MAT, AGILITY, AND TUMBLING MOVEMENTS	Graded Mat Stunts — individual and companion
6.	PYRAMID CONSTRUCTION	Progressive poses, groups, figures, and pyramids from single position to couple poses, three-man groups, four-man pyramids, etc.
7.	APPARATUS STUNTS	Carefully graded stunts on the heavy gymnastic apparatus — horse, stall bars, horizontal ladder, ropes, balance beam, chinning bar, stairs, etc.
8.	ATHLETICS	Handball, Tennis, High Jump, Soccer, Golf, Running, Football, Basketball, etc.
9.	MISCELLANEOUS SELF-TESTING ACTIVITIES	Rope Jumping, Ring Toss, Oat-Bag Throw, Lassoing, Target Toss, Sit-up, etc.

The following presents a concrete situation:

<i>Number in Class</i>	Forty
<i>Sex</i>	Boys
<i>Age</i>	Twelve to thirteen years
<i>School Grade</i>	Seventh year
<i>Month</i>	October
<i>Length of</i>	Forty minutes (twice a week). Allow approxi-
<i>Recreation Period</i>	mately eight minutes for preparation and passing to and from gymnasium and eight minutes for each activity.

Activities selected:

1. Individual Stunts
 - a. Single-Leg Squat
 - b. Simple Wand Twist
 - c. Three-Chair Layout
2. Stunt Races
 - a. Wheelbarrow Race (Relay Form)
 - b. Rescue Race (Shuttle Form)
3. Athletics
 - a. Standing Broad Jump
4. Mat, Agility, and Tumbling Movements
 - a. Hops
 - b. Jumps
 - c. Roll Overs

General class management. — The class leaving the room to go to the gymnasium or playground should march by twos, graded according to height. In evolving a mixed class, the boys should lead, coupled and sized, followed by the girls in like formation. The order of procedure in the gymnasium should be as follows:

1. Single line formed along sides of the gymnasium.
2. Books and other materials put in assigned places and class returned to line. (If it is necessary for the class to change costume, allow two minutes for the change.)

3. Class marched to floor formation in customary manner for mass instruction (if lesson is required).
4. Class organized for supervised recreation, that is, games, athletics, dancing, or rotating squad activity.
5. Class assembled for dismissal from gymnasium.

Organization and administration in the gymnasium. — A few minutes before the class repairs to the gymnasium, one or two monitors — usually squad leaders — are sent ahead. These are instructed to draw any necessary lines or diagrams on the floor, and to distribute balls, ropes, or other material necessary for the period's work.

In the gymnasium, the teacher or the class captain gives the following commands:

1. "Squad leaders — forward!" They place themselves on a line four feet apart, facing teacher or captain
2. "Behind your leaders — fall in!" Members of each squad align themselves at half-arm distance, behind leaders.

The squad books are now distributed to the leaders and the groups sent to their first activity. They begin work immediately, their leader in charge.

At the end of eight minutes, one blast of the whistle orders the groups to attention. Two blasts order them to advance to their next activity. They commence work without further signal. Changing places occurs every eight minutes until all four changes have been made. Finally, the four squads return to their original positions behind their leaders. Squad books are now collected. The class is sent to the side of the room for books and wraps, after which the class leaves the gymnasium.

There may be as much military discipline or individual freedom as the teacher wishes to allow. The individual or group that knows no responsibility or is neither willing nor ready to assume group burdens must be ruled with strong and unwavering

discipline. Gradually the bars may be let down as social responsibility is felt. Then there may be as much freedom as existing conditions allow.

At the initiation of squad work, in order to assure proper tone during activity, two suggestions for organization are offered: It is expedient to have the squads stand at ease on marked lines



FIG. 2. — ROTATING SQUAD PERIOD IN OPERATION

while the individual is performing, instead of standing about informally; and to have squads march from one activity to another instead of allowing them to walk leisurely. It is advisable to use whistle signals throughout the period. At one blast, the pupils stop work and immediately line up shoulder to shoulder, facing the leader, who stands out in front of the group. Two blasts may then be the signal for each leader to command his squad to "right- or left-face," "forward-march" to the next activity where they "halt," "front-face," and "in place-rest."

An effective procedure is to introduce a few minutes of free and unrestricted practice either at the beginning or the end of the period. This enables the pupils not only to perform those stunts they like to do and in which they are proficient, but also to practice those in which they are interested and desirous of achievement.

It is also suggested that occasionally the recreation period be divided into two parts: the instructional part, and practice time. During the short instructional interval, the teacher presents new subject matter to the class as a whole. This mass technical teaching permits every pupil to gain the advantage of the teacher's personal knowledge and coaching. The class may then be divided into squads and practice what they have just learned.

Duties of the class captain. — 1. He has charge of the care, distribution, and collection of squad record books.

2. At the beginning of the period, he is responsible for the preparation of the gymnasium for the day's work, the marking of diagrams and lines, the placing of apparatus in working position, and the distribution and collection of play material. He may assign these tasks to assistants.

3. He has entire charge of directing class to and from the gymnasium.

4. He assists the squad leaders during the play period.

5. He holds the watch and whistle and governs the period from beginning to end.

6. He keeps the balls, mats, bladders, and other play material in repair.

Thus, vesting in the captain the privilege of supervision of his class while it moves to and from the gymnasium and during the play period, affords an excellent method of producing an attitude of self-government and a sense of responsibility in both captain and class members; in fact it is an ideal way of acquiring the best kind of discipline resulting from willing coöperation.

Floor plan of a "rotating squad activity" period. — In this plan, circular rotation is followed; that is, squads move from Mat Stunts to Individual Stunts, to Races, to Broad Jump.

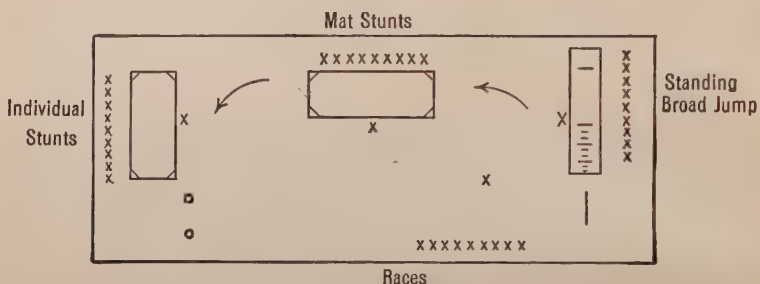


FIG. 3. — FLOOR PLAN OF ROUTINE ROTATING SQUAD PERIOD

The proposed organization may be used as readily for a mixed as for a straight boys' or girls' class. In a mixed class, if there are approximately half of each, there may be two groups each of boys and girls.

Other forms of organization suitable for squad participation follow:

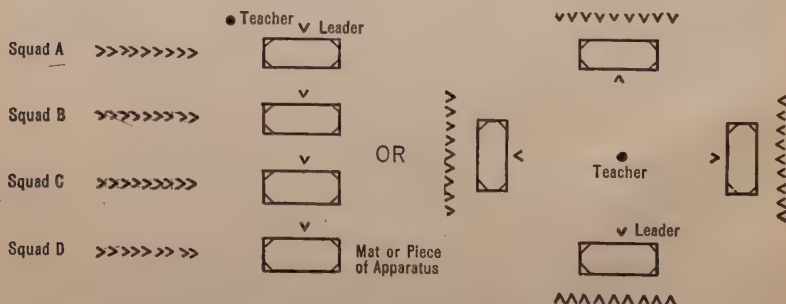


FIG. 4. — FLOOR PLANS OF GRADED SQUADS NONROTATING, USING ONE ACTIVITY ONLY

In the organizations suggested above, the teacher is in entire control. One stunt only is performed at a time, the teacher

setting the exercise. Squads are graded on the basis of height or ability.

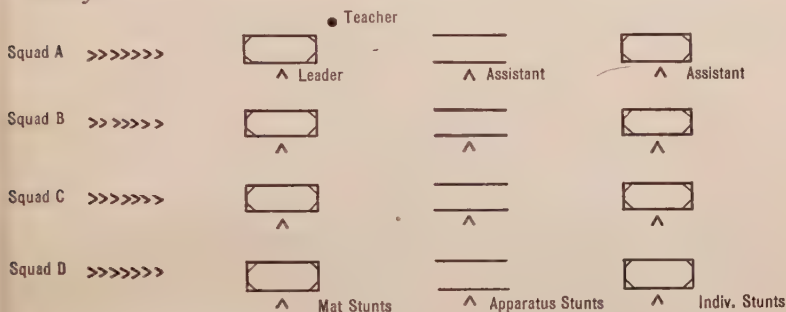


FIG. 5. — FLOOR PLAN OF GRADED SQUADS NONROTATING, USING THREE ACTIVITIES

Here also the teacher is in entire control. Each individual performs three successive stunts — mat, apparatus, and individual. Stunts are first set by the teacher and then demonstrated by the leaders. Squads are grouped according to ability. Promotion is made from one squad to another as proficiency is gained.

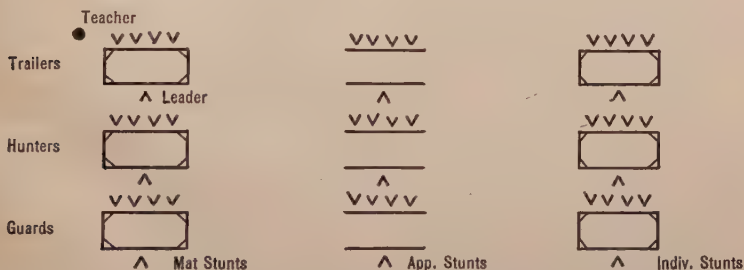


FIG. 6. — FLOOR PLAN OF GRADED SQUADS ROTATING, USING THREE ACTIVITIES

The rotating organization as shown in the diagram above is self-governing, and the squads rotate from one activity to another. The time is divided into three periods. Squads are graded according to ability, the "Trailers" being the best; the "Guards," the poorest.

The organization represented by the diagram below is also self-governing. Six or more activities are practiced during the term, but only three or four are performed each period. The succeeding period begins where the last left off. This organization allows

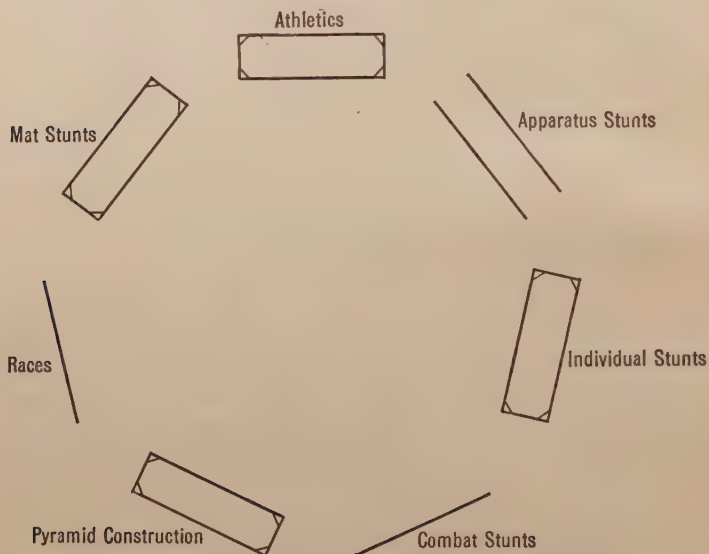


FIG. 7. — FLOOR PLAN OF CONTINUOUS ROTATING SQUAD PERIOD

for a greater variety of activities to be practiced during a term. Grouping may be determined on the basis of height, ability, sex, or any similar classification.

Training of a leaders' club. — In a school where the rotating squad activity organization is used extensively, the class captains and squad leaders may be organized into a Leaders' Club. This should be an honor group. One period a week after school may be set aside for the club to meet. At this time the members learn new material and methods of presentation and coaching. The club should elect its own officers. The members should be

given privileges and accorded the respect due to leaders. Leadership and "followship," so necessary to efficient citizenship, may be developed by this kind of training. As a mark of distinction, leaders and captains should wear arm bands; these bands should be worn during class periods.

The teacher should encourage and inculcate in her pupils self-government, obedience to authority, self-control, and other desirable character traits. She should stimulate her class captain, squad leaders, and other proficient pupils to help and encourage the less able. She should be a real factor of the game.

INTRACLASST AND INTERCLASS STUNTS MEETS

Intraclass meet. — An interesting kind of stunts meet, practicable for any single class (forty in number), may be arranged as follows:

Date of Meet Last recreation period of the month.

Events Group 1. *Individual Stunts:*

a. Three-Chair Layout

b. Single-Leg Squat

c. Knee Jump to Feet, or any three individual stunts.

Group 2. *Combat Stunts:*

a. Cock Fight

b. Tug of War, or any two combat stunts.

Rules In Group 1, each entrant should attempt all three stunts. Each Individual Stunt is rated a definite number of points, the most difficult, 10, the next 8, and the simplest 6. The three stunts total 24. This is the maximum score any one individual may attain in Group 1.

In Group 2, the judges select, arbitrarily, opponents of equal height and weight and pit them against each other. The participants have practiced both combats in their own class during the month, and do not know

*Conduct
of Meet*

in which event or with whom they may be selected to contest. Each entrant should take part in one contest. The winner receives 5 points, the loser, none. The class is seated on the floor, one half at each end of the gymnasium, arranged according to height, in rows of four. The space in the middle is clear. The



FIG. 8. — MONTHLY INTRACLAS MEET. THE CHAIR-CREEPER

judge (the teacher) and the scorer (a pupil) sit at one side of the clear space.

Group 1 (Individual Stunts). The first row is called out. The four competitors simultaneously perform the first stunt and immediately return to place. Each entrant is allowed two trials. The scorer records the judge's decisions. The second four (first row on opposite side) now move forward and in like manner perform. This continues until all ten rows have performed.

Group 2 (Combat Stunts). Contestants may perform, one or two couples working at the same time. One bout determines the winner. The scorer records the judge's decisions as before.

Time Required for Meet A carefully prepared meet may be conducted in one forty-five-minute period, providing all necessary details and arrangements have been made prior to the time of the meet. An initial meet of this kind should have few events.

Scoring A number of contestants will probably accomplish all three set tasks. In addition, half the group will win their combat contest. This will result in several receiving the maximum score ($10 + 8 + 6 + 5 = 29$). Some will also have tie scores. To determine the individual winner of any particular meet, those tied should try a new stunt. This one is marked on the basis of form and speed of execution. Should three contestants tie with a maximum score of 29, the one performing best this additional stunt receives the highest mark, $29\frac{2}{3}$, the next, $29\frac{1}{3}$, and the third, 29. Should four tie with 24, the maximum score for the winner of the additional stunt would be $24\frac{3}{4}$, the next best $24\frac{1}{2}$, $24\frac{1}{4}$, and 24. (See chart on page 19.)

Below are the results of the January meet, organized and conducted by a grade teacher, Mrs. M. Zabriskie Sigel, at Public School No. 92, Brooklyn, N. Y., Principal, Miss L. Castle

<i>Grade</i>	7-B, mixed.
<i>Number in Meet</i>	33 (14 boys, 19 girls).
<i>Time Required for Meet</i>	Forty-five minutes.
<i>Judge</i>	Mrs. Sigel.
<i>Scorers</i>	Two pupils.
<i>Note</i>	A girl's and a boy's bout (combat contests) were carried on simultaneously; a boy judging the girl's, and a girl, the boy's.

EVENTS:

	EQUIPMENT USED	NUMBER PERFORM- ING AT ONCE
1. Individual Stunts:		
<i>a.</i> Wand Serpentine	4 Wands	4
<i>b.</i> Three-Chair Layout	6 Chairs	2
<i>c.</i> Stump Walk	2 Mats	4
2. Combat Contest:		
<i>a.</i> Chicken Fight		2 Bouts

The following is a plan showing arrangement of the class for the meet:

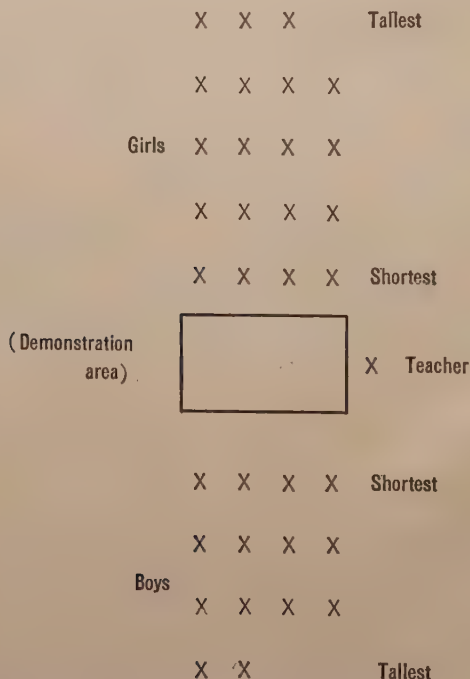


FIG. 9. — FLOOR PLAN FOR MONTHLY INTRACLAS MEET

ROSTER LISTED ON THE BASIS OF SEX AND HEIGHT.

(The name of the smallest boy heads the list; and the girls' names follow in like order.)

Public School 92, Brooklyn, N. Y. 7-B Mixed January 26, 1925
Mrs. Marjorie Z. Sigel (Teacher)

NAME	GROUP 1. INDIVIDUAL STUNTS			GROUP 2. COMBAT CONTESTS		TOTAL
	Three-chair Layout	Wand Serpentine	Stump Walk	Chicken Fight	Tug of War (Case of tie)	
Paul L.	6	8	10	0	$\frac{4}{5}$	$24\frac{4}{5}$
Sidney G.	6	8	0	5	$\frac{1}{2}$	$19\frac{1}{2}$
Robert V.	6	0	10	0		16
Abraham S.	6	0	10	5		21
Jack G.	6	8	10	0	$\frac{2}{5}$	$24\frac{2}{5}$
Victor G.	6	8	10	5	$\frac{1}{2}$	$29\frac{1}{2}$
Alex G.	6	8	10	0		24
Thomas H.	6	8	10	5		29
Nathan L.	6	8	0	5		19
Richard K.	6	8	10	0	$\frac{3}{5}$	$24\frac{3}{5}$
Thomas P.	0	8	10	5	$\frac{1}{3}$	$23\frac{1}{3}$
Stanley M.	0	8	10	5		23
Theodore V.	0	8	10	5	$\frac{1}{3}$	$23\frac{1}{3}$
William W.	6	8	10	0	$\frac{1}{5}$	$24\frac{1}{5}$
Etta S.	6	8	10	0		24
Mildred S.	6	0	0	5	$\frac{1}{2}$	$11\frac{1}{2}$
Bertha H.	6	8	0	0	$\frac{3}{4}$	$14\frac{3}{4}$
Beatrice V.	6	8	10	5		29
Mary M.	6	0	10	0		16
Nancy D.	6	8	0	5	$\frac{1}{3}$	$19\frac{1}{3}$
Dorothy L.	6	8	0	0	$\frac{1}{4}$	$14\frac{1}{4}$
Mildred E.	6	8	0	5		19
Eleanor K.	—	—	—	—	—	—
Marjorie M.	6	0	0	0		6
Dorothea H.	6	0	0	5		11
Florence J.	6	8	10	0	$\frac{1}{3}$	$24\frac{1}{3}$
Martha R.	6	8	10	5	$\frac{2}{3}$	$29\frac{2}{3}$
Katherine H.	6	8	0	0	$\frac{1}{2}$	$14\frac{1}{2}$
Elvera J.	6	8	0	5	$\frac{2}{3}$	$19\frac{2}{3}$
Helen B.	0	8	10	5		23
Grace D.	6	8	0	0		14
Alice R.	6	8	10	5	$\frac{1}{3}$	$29\frac{1}{3}$
Cecilia T.	6	8	10	0	$\frac{2}{3}$	$24\frac{2}{3}$

Individual scoring may also be based on class standards as set forth on page 29.

The teacher may have an intraclass meet every month of the school term. In this case, the monthly scores are cumulative and the individual scoring the highest number of points at the end of the term is the winner.

Interclass meet. — The interclass meet is conducted in the same manner as the intraclass meet. The following is a diagram of the seating plan:

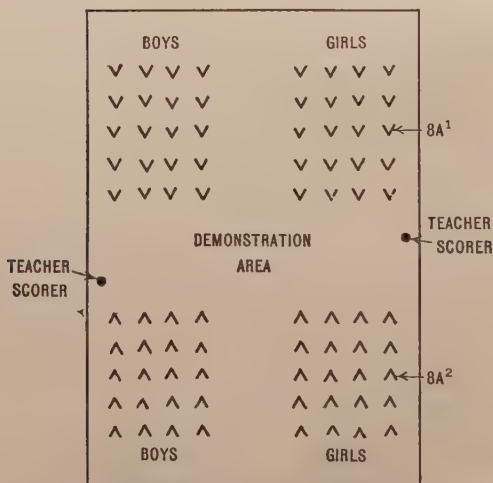


FIG. 10. — SEATING PLAN FOR MONTHLY INTERCLASS MEET

- Time of Meet* Two periods of forty minutes each.
- Participants* Same number from each class should take part.
- Sequence*
- First row (four) boys of 8A¹.
 - First row (four) boys of 8A².
 - First row (four) girls of 8A¹.
 - First row (four) girls of 8A².
 - Second row (four) boys of 8A¹.
 - Second row (four) boys of 8A².

Second row (four) girls of 8A¹.

Second row (four) girls of 8A².

Etc.

*Scoring and
judging*

One teacher scores and judges the other teacher's class, and holds score sheet for that class.

Score sheet

This is arranged the same as for the intraclass meet.

Winner

The class totaling the more points, or the average of which is the greater.

Monthly intersquad meets. — As a change from the routine, rotating-squad program, an occasional intersquad meet may be conducted by the teacher. A monthly intersquad meet should consist of two or three activities. It should take the place of, and be conducted in, the regular class period. The activities should be selected from those practiced during the month preceding the meet. They should be announced in advance.

Two kinds of squad meets are suggested; in one, a change in organization from that used for daily squad activity is required; in the other, no change is made from the usual routine.

In the first kind, in order to gain approximate equal team strength, the class is divided into four teams ranging from smallest to tallest, evenly distributed in each of the four squads. All compete in every event.

Let us assume a concrete example:

<i>Number</i>	Forty
<i>Grade</i>	7-B
<i>Sex</i>	Boys or girls
<i>Events</i>	1. Standing Broad Jump 2. Rope Climb 3. Target Throw
<i>Scorer</i>	The teacher
<i>Judges</i>	Three children, selected by the teacher or elected by the class
<i>Time for Meet</i>	Forty-five minutes

Conduct of Meet Teams sit at one end of the gymnasium, as is shown in the following plan:

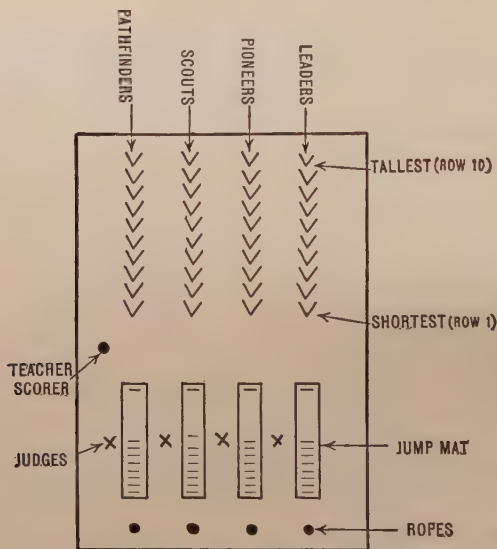


FIG. II. — FLOOR PLAN FOR MONTHLY INTERSQUAD MEET

1. Standing Broad Jump (requiring four jump mats or chalked lines on the floor).

Conduct

The teacher calls the four children in row one forward to the jump mats. They jump. The judges chalk a mark on the mat indicating the results of the jump. The scorer notes first, second, third, and last jumpers and rates them on score sheet 3, 2, 1, or 0, respectively. The jumpers return to their seats immediately. Automatically, the second four (row two) advance to the starting point. At a signal from the teacher, they perform. As before, the judges mark, the teacher records the results, jumpers return to their original places, and row three then comes forward. This continues until all have jumped.

Rules

Each contestant is allowed one jump. Ties may be quickly adjusted by dividing the points between the two. For example, if the first and second tie, each receives $2\frac{1}{2}$ points; if the second and third tie, each receives $1\frac{1}{2}$ points; if the third and fourth tie, each receives $\frac{1}{2}$ point.

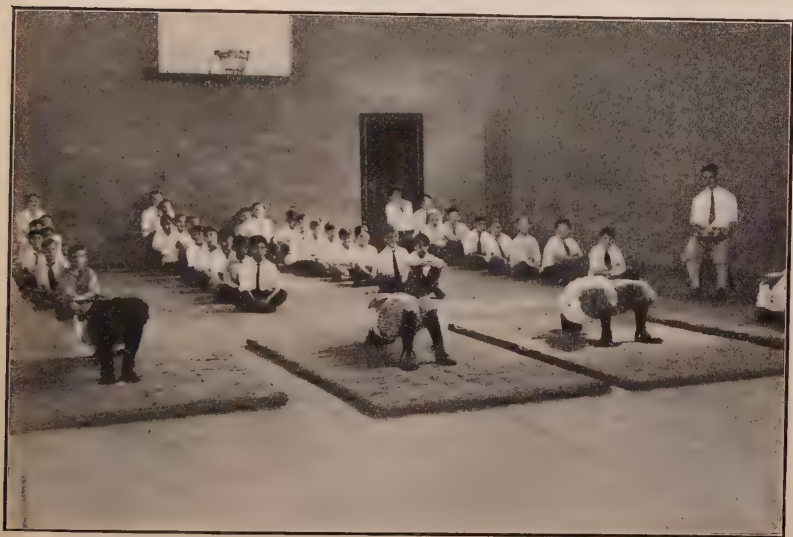


FIG. 12. — MONTHLY INTERSQUAD MEET. THE BRIDGE

2. Rope Climb (requiring two, three, or four ropes). — The four teams march to the ropes and are seated in same manner as for Standing Broad Jump.

Conduct

The first row steps to the ropes. At a signal from the teacher, the four commence climbing. The judges stand off at a distance, one being selected to pick "first," another "second," etc., and when a decision has been reached, they announce the results to the scorer. As before, the scorer records 3 points for "first," 2 for "second," etc.

Rules

The goal may be the ceiling or some prescribed height. At this point a small tinkle bell may be fastened to the rope. Ties are to be decided as in the Standing Broad Jump. A contestant starting before the "go" signal is eliminated from the heat on the second offense. The teacher prescribes the style of climb.

SCORE SHEET

MONTHLY INTERSQUAD ATHLETIC MEET

	Standing Broad Jump				Rope Climb				Target Throw				Total Ind. Score				
Ind.	A	B	C	D	A	B	C	D	A	B	C	D	A	B	C	D	
Row	Path-finders	Scouts	Pioneers	Leaders	Path-finders	Scouts	Pioneers	Leaders	Path-finders	Scouts	Pioneers	Leaders	Path-finders	Scouts	Pioneers	Leaders	
1	1	0	3	2	3	2	0	1	2	3	1	0	6	5	4	3	
2	3	2	0	1	2	1	3	0	2	3	1	0	7	6	4	1	
3	2	3	1	0	3	0	1	2	3	1	2	0	8	4	4	2	
4		Etc.				Etc.				Etc.				Etc.			
5																	
6																	
7																	
8																	
9																	
10																	
Event Total	21	12	11	16	18	17	15	10	16	28	11	5					
	18	17	15	10													
	16	28	11	5													
Team Total	55	57	37	31													

FIG. 13.— SCORE SHEET OF THE MONTHLY INTERSQUAD MEET

3. Target Throw (requiring four targets and sixteen beanbags). — The teams march and are seated in front of the targets.

Conduct

The first four (row one) are called to the throwing line. At a signal, each throws four beanbags. The judges

total the points, report results to the scorer (teacher), who accords 3 to the highest, 2 to second, etc.

Rules

Ties are decided as in the other events. A contestant stepping over the line forfeits any points made on that throw.

Finally, the teacher totals the scores made by each team in all three events, and announces the winning team for the day. The score sheet is shown on the preceding page.

In the other monthly intersquad meet, the organization remains unchanged. It is the same as that of daily squad routine.

All the squads are divided into two teams — “Blues” and “Golds.” These “Blues” and “Golds” compete within their own squad in one or more events. Inasmuch as the squads are arranged according to height, it is understood that the “Blues” of one squad cannot compete with the “Golds” of another squad of unequal height.

Points are recorded for the winning color in each event and the color scoring most points at the end of the meet is the winner.

A forty-minute period ought to cover two events; for ex-

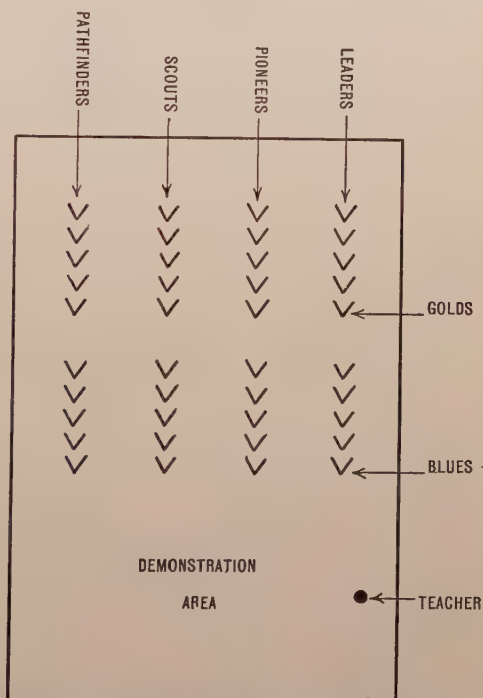


FIG. 14. — SEATING PLAN FOR THE MONTHLY INTERSQUAD MEET

ample, a pyramid (judged for originality, form, difficulty, etc.) and a race.

The diagram on page 25 shows the seating plan observed during the meet.

The meet is conducted as follows:

The "Blues" of the Pathfinders come forward and demonstrate their pyramid and are rated from 1 to 10. In like manner, the "Golds" of the Pathfinders perform and are rated. Then come the "Blues" of the Scouts who demonstrate and are marked, followed by the "Golds" of the same squad, etc.; till each color of each squad has performed.

The race is carried on between the "Blues" and "Golds" of each squad. Five points are accorded the winning color in each of the four races. The teacher now totals the points made by each color in both events and the winning color, "Blues" or "Golds," is announced.

The following is a score card which may be used by the teacher:

SCORE CARD

SQUADS		PYRAMID	RACE	COLOR TOTALS		SQUAD TOTALS
				Gold	Blue	
Pathfinders	Blue	7	5		12	21
	Gold	9	0	9		
Scouts	Blue	5	0		5	14
	Gold	4	5	9		
Pioneers	Blue	8	5		13	19
	Gold	6	0	6		
Leaders	Blue	9	5		14	22
	Gold	8	0	8		
Grand totals				32	44	

In this meet, the "Blues" win with 44 points, the "Golds" scoring 32, while the Leaders win in individual squad points.

TESTS AND MEASUREMENTS IN PHYSICAL EDUCATION
AND STUNTS

In this enlightened era of experimentation and measurement in the field of general-educational procedure and practice, it becomes imperative that the progressive physical director conduct scientific research. Scientific knowledge of the physical needs and native capacities of children imposes upon him the task of establishing valid criteria for determining the selection of physical activities to meet these needs and capacities. Moreover, tests and measurements of capabilities and achievements need to be estimated by scientific investigation.

Till recently there were relatively few tests in physical education. Those most commonly known and popularly used were the anthropometric test, strength test, vital capacity test, and physical efficiency test. All served a purpose.

There still exists a tendency to attempt to measure what was known as physical "efficiency." It is extremely doubtful whether a workable definition of this abstract term can adequately be given. Its measurement is still more doubtful.

Physical education today is striving towards the goal of scientific measurement, so that there may be better understanding and hence better classification of children. This will result in a more accurate selection of suitable activities.

There are a number of tests in use today, among which are the "Physical Fitness Test" to determine readiness and ability to function; the "General Health Test" to detect medical defects; the "Motor Capacity Test" to obtain an index of vital capacity or strength of grip; the "Native Motor Ability Test," to measure inherent capacity; the "Practice" and "Achievement" tests to measure the learning of and improvement in skills. These tests are indeed very valuable and should have wider experimentation.

A simple test to estimate the general motor achievement of the individual in relation to the class is one which may be used and easily conducted by the teacher. This estimate is arrived at by measuring activities involving such qualities as endurance, strength, speed, agility, grace, balance, and time reaction. Achievement tests, designed to measure these qualities found in activities, will give the general motor achievement estimate.

Following is a battery of general motor achievement tests consisting of fundamental movements and also acquired co-ordinations:

To find the General Motor Achievement Estimate.—

1. Determine the types and specific activities to be measured, and rate the latter.
2. Score the individual on arbitrary scales (Figs. 15, 16).
3. Total the scores and find the average.

Let us select, for example, the following specific activities to be measured:

1. Athletics

a. 50-Yard Dash.....

2. Individual Stunts

a. Chair Creeper..... 4 points

b. One-Leg Squat..... 3 points

c. Three-Chair Layout..... 2 points

d. Simple Wand Twist..... 1 point

Total..... 10 points

3. Mat Stunts

a. Backward Roll (individual) 4 points

b. Daddy's Stride; Thrower
(competitive)..... 3 points

c. Hand Balance; with sup-
port (individual)..... 2 points

d. Head Stand (individual).. 1 point

Total..... 10 points

1. The following procedure is used in conducting the test in the 50-Yard Dash with a class of 40 pupils:

- a. Have each pupil run. Record his time.
- b. Compile a graded list, with the best records at the top, the poorest at the bottom, and the others ranging between.

c. Rate pupils as follows:

- All those among the first 10% (i.e. the first 4) receive an A mark, or 100%
- All those among the next 20% (i.e. the next 8) receive a B mark, or 80%
- All those among the next 40% (i.e. the next 16) receive a C mark, or 50%
- All those among the next 20% (i.e. the next 8) receive a D mark, or 20%
- All those among the next 10% (i.e. the next 4) receive an E mark, or 0%

100%
40

This percentage is based on the following arbitrarily designed curve of distribution achievement scores:

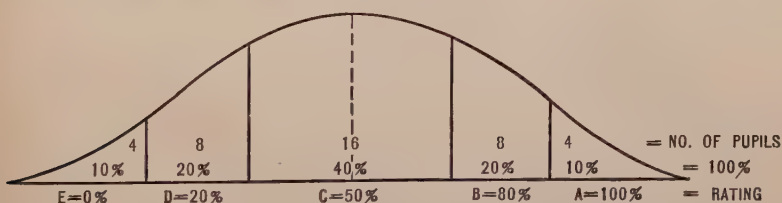


FIG. 15. — CURVE OF DISTRIBUTION FOR COMPUTING SCORES IN THE 50-YARD DASH

2. To rate the pupil in Individual Stunts:

- a. Have each pupil attempt all four stunts. A stunt is either done or it is not. The maximum score for all stunts for any pupil is 10. Record his score.

b. Compile a graded list, with the best scores at the top, the poorest at the bottom, and the others ranging between.

c. Rate pupils as follows:

All those totaling a score of	10	receive an A mark, or	100%
All those totaling a score of	9 or 8	receive a B mark, or	80%
All those totaling a score of	7, 6, 5 or 4	receive a C mark, or	50%
All those totaling a score of	3 or 2	receive a D mark, or	20%
All those totaling a score of	1	receive an E mark, or	0%

This percentage is based on the following arbitrarily designed curve of distribution achievement scores:

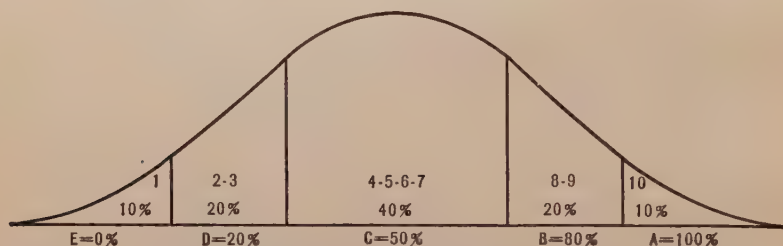


FIG. 16. — CURVE OF DISTRIBUTION FOR COMPUTING SCORES IN INDIVIDUAL STUNTS

3. To rate the pupil in Mat Stunts, follow the same procedure as in Individual Stunts.

Let us assume the percentage scores, achieved by an individual, are as follows:

1. 50-Yard Dash	50%
2. Individual Stunts	80%
3. Mat Stunts	20%
Total	3)150%
Average	50%

which is the General Motor Achievement Estimate

In choosing types of activities other than Athletics, Individual Stunts, and Mat Stunts for use in conducting the Motor Estimate

Test, it is necessary to rate according to one or the other of the two scales used above, namely:

Games	}	Same scale as used for Individual Stunts and Mat Stunts
Apparatus Stunts		
Pyramid Construction		
Combat Stunts (win or lose)		

Standing Broad Jump	}	Same scale as used for Athletics (50-Yard Dash)
Self-Testing Activities		
Combat Stunts (compare time finding with average time of group)		

Having arrived at a motor estimate, the results may be used by the teacher for determining a more accurate knowledge of the individual, for furnishing a basis for better classification and grouping of the class, and for stimulating improvement and achievement.

The solution found.—We have shown in some detail the way in which stunts can fulfill the conditions of our problem. We have presented a program of stunt activities which can be performed by large numbers, in small areas, in limited time. Thus we may conclude that by virtue of the very nature of stunts and the organization to which they peculiarly lend themselves, namely, rotating-squad organization, we have in a large measure found a happy solution.

The remaining chapters of the book will be devoted to outlining a variety of stunt activities. Each chapter has to do with a specific type of stunt, graded according to difficulty of achievement. In general the content is sufficiently large and varied to insure the physical welfare and all-round contentment of both boys and girls.

CHAPTER II

INDIVIDUAL STUNTS

An individual stunt is a feat, usually striking for its skill and evoking admiration, performed by one person. The individual stunts described here are for the most part problems of a physical nature, and, though they entail effort, practice, and hard work, nevertheless by their eventual achievement they satisfy the desire in all children to excel. The teacher, by directing this desire into ambitious and energetic rather than boastful channels, can develop a class of active and interested boys and girls.

Especially must the child who is nervous and backward be watched and helped. The stunts are graded in difficulty so that the first are easy and do not require much courage. Gradually achievement will dispel the fear and, if care is taken patiently to encourage, the timid will become fearless.

Individual stunts are not all simple. Many are quite difficult. All are problems, all are obstacles, all are situations which have to be met and overcome. Stunts are either achieved or they are not. There is no half way about it. While to begin with there is a wholesome, satisfactory impulse and appeal, the attempt and accomplishment often entail hard work, constant practice, and concentrated effort.

With few exceptions, every individual stunt may be attempted by girls as well as by boys. To-day the active athletic girl dislikes to concede even physical superiority to her brother. Inasmuch as most stunts are a matter of skill rather than of strength, a matter of practice rather than proficiency, any child,

irrespective of sex, size, or strength, is able to achieve any particular stunt; for example, the small boy or girl can do the "Wand Twist" just as well as the large one. Stunts place all children on the same plane of achievement.

Individual stunts are of two kinds: *achievement* stunts, such as "Wand Serpentine" (page 44), wherein achievement is determined solely by the individual's ability, and *competitive* stunts, such as "Under the Bridge" (page 76), where ability to perform is quite simple, but in which some competitive element is present, adding to the interest in performance. Either type is measurable and the teacher, by assigning a number of points for each stunt, may add incentive to the work of the class.

Individual stunts may be organized and performed in a comparatively small space. In the organization of a stunts squad (ten to fifteen) the teacher may assign three or four stunts to be practiced for the period. A leader in charge of the squad demonstrates a stunt, after which each member of the squad has a chance to practice it. Another method of conducting a stunts group, provided enough equipment is available, is to have the leader demonstrate the particular stunt and then permit several of the group to practice for a few minutes.

Note. — In such stunts where a piece of crumpled paper is picked from the floor with the mouth, as for example the "Fish-Hawk Dive," page 51, it is more hygienic to use a small block of wood, grooved in the middle, in which a piece of paper or a card, may be inserted.

ACHIEVEMENT STUNTS

Free Standing

<i>Materials</i>	None.
<i>Preparation</i>	Lie flat on back, body extended, arms folded on chest.
<i>Stunt</i>	Rise to standing position without unfolding arms or using elbows.

Coaching

This is comparatively simple if, after arriving at the sitting position, one leg is bent under the body. Kneeling on this knee, the performer then rises to the standing position.

Chicken Walk*Materials*

None.

Preparation

Stand feet together. Squat deeply, spreading knees apart. Carry hands outside of thighs and clasp them tightly in front of legs, below the knees.

Stunt

Walk about in this squat position.

Coaching

Having hands clasped in front of knees allows for very short steps. Walking is done on the toes.

Note

Achievement may be rated on the basis of ability to walk a prescribed distance — about twenty feet.

Variation

Try a "Chicken" race.

Walrus Walk*Materials*

None.

Preparation

Fall forward, resting palms on floor, body extended in a straight line from shoulders to heels.

Stunt

Travel (walk) forward on hands, dragging legs behind on toes, knees stiff.

Coaching

While traveling, keep head up, and body stiff. Body should not sag at the waist.

Note

Achievement may be rated on basis of ability to walk a prescribed distance — about twenty feet.

Variations

Try walking face upward, body resting on hands and heels. Try a "Walrus" race.

Duck Walk*Materials*

None.

Preparation

Separate feet slightly. Squat deeply, reach between the legs, and grasp the heels, thumbs in (hands may or may not be crossed).

<i>Stunt</i>	Travel in this position, imitating a duck walking.
<i>Coaching</i>	Walking is actually done on the toes, body inclined slightly forward.
<i>Note</i>	Achievement may be rated on basis of ability to travel a prescribed distance — about twenty feet.
<i>Variation</i>	Try a "Duck Walk" race.

Novelty Walk

<i>Materials</i>	None.
<i>Preparation</i>	Stand, toeing a line, feet together, hands on hips.
<i>Stunt</i>	Carry right foot around behind left and place it as far forward on that side as possible. Now carry left behind, alongside, and forward of right foot. Continue this cross-forward walk indefinitely.
<i>Coaching</i>	Keep the shoulders facing front while traveling forward. Walking should be rhythmical.
<i>Note</i>	Achievement may be rated on basis of ability to walk a prescribed distance — about fifteen feet.
<i>Variations</i>	Walking with hands in pockets makes this stunt more difficult. Try the same walk traveling backward. Try racing.

Balance Touch

<i>Materials</i>	Piece of crumpled paper, small match-box, or any other small object.
<i>Preparation</i>	Chalk a short line. Mark a point three-foot lengths from this line. Place the crumpled paper on this point. Stand on one foot.
<i>Stunt</i>	Attempt to kick paper off the point with toe of free foot, without overbalancing forward.
<i>Coaching</i>	This is a rather difficult balance feat. The arms should be used to maintain balance. The knee of the stationary foot should be bent as deeply as possible. Knee and ankle of free leg should be fully extended.

Dog Run

<i>Materials</i>	None.
<i>Preparation</i>	Place hands on floor in front of body, knees and arms slightly bent.
<i>Stunt</i>	Imitate a dog running.

Tumbler

<i>Materials</i>	Glass tumbler (nearly full of water).
<i>Preparation</i>	Hold glass of water in palm of hand at shoulder level. The fingers are pointing forward, thumb out, elbow close to side.
<i>Stunt</i>	Move the hand inward under armpit, making a complete circle, retaining glass of water on palm, and finally arriving at the position held at the start.
<i>Coaching</i>	As hand continues to turn inward, a point is reached when it becomes necessary to bend the knees and trunk. This is the most difficult point at which to balance the glass on a horizontal plane.
<i>Variation</i>	Try this stunt balancing a coin on tip of little finger. This is relatively simple if coin is placed on outside, instead of on top of finger.

Rope Stunts

<i>Materials</i>	A rope, long enough for a single jumper.
<i>Preparation</i>	Trail rope behind heels, ready for jumping.
<i>Stunt</i>	Circle rope forward over the head and hop continuously on one foot.
<i>Variations</i>	<ol style="list-style-type: none">1. Two hops alternately on each foot.2. Jumping or hopping on both feet with reverse turn of rope (from front to back).3. Performing "Irish Lilt" and other dance steps (rope turned usual way).4. Jump, crossing arms in front each time rope is forward (hands at opposite shoulders).

5. Keeping arms folded (hands outside of opposite shoulders), jump continuously in this manner.

6. Make a small loop at feet at each turn, jumping over loop.

7. Swing rope from front to back alongside body, on each side once, then jump once, and repeat.

Note

Other rope-jumping stunts are to be found under "Miscellaneous Self-Testing Activities" on page 397.

Balance Bend

Materials

None.

Preparation

Stand erect, heels together, hands behind back, right hand clasping left wrist.

Stunt

Bend knees deeply and touch finger tips of left hand to floor, without separating the heels.

Coaching

The heels must be raised and back kept perfectly straight, in order to achieve this difficult balance stunt.

Crane Twist

Materials

A wall, door, tree, or other firm standard.

Preparation

Mark a line two foot lengths from wall. Facing the wall, toe this line. Using the hands, lean forward, placing top of head against the wall. Now fold arms behind back.

Stunt

Using the head as a pivot, circle body without moving head from wall, and without crossing line.

Coaching

The feet turn with the body.

Lead Feet

Materials

A companion.

Preparation

Stand perfectly stiff, feet together. Press thumb and index finger of each hand against sides of temples, keeping elbows down and close to body.

Stunt

Have companion try to lift you off the floor by the elbows.

Coaching

By pressing your weight downward, you make it almost impossible to be lifted off your feet.

Wall Snap to Feet*Materials*

A wall or other firm standard, and a chair.

Preparation

Place back of chair a few inches from wall. Sit in chair, hands in lap, feet in front, close to rungs.

Stunt

Pressing back of head against the wall behind, rise to standing position.

Coaching

As the head presses against the wall, quickly arch the back and snap to feet. If the head is removed from the wall and then replaced, a sharp bump may result. The push is secured entirely from the head. The feet remain stationary on floor throughout.

Strong-Arm Hang*Materials*

A companion.

Preparation

Stand, feet firmly planted on floor. Raise left arm sideward, shoulder height. Now, stiffen entire arm. Have companion stand behind raised arm. He places his right hand over your left shoulder and his left hand on your arm just below elbow.

Stunt

Allow him to hang on your arm.

Coaching

The "accomplice" actually hangs with all his weight on his right arm. This weight being borne on your shoulder, enables you to bear the burden with ease. In order that the trick may appear as realistic as possible, the hanger should have both arms bent evenly, body hanging straight down.

Note

Achievement may be rated on basis of ability to support companion a prescribed time—about ten seconds.

Three-Chair Layout*Materials*

Three chairs, stools, or companions (on hands and knees).

Preparation

Place the chairs in a straight line. Sit on middle one. Lie down, placing the head on one end chair. Stretching knees, rest heels on the other. Fold arms on the chest. Now stiffen the body.

Stunt

Have middle chair removed by a companion and retain the stiffened position, body resting on head and heels, before having chair replaced.



FIG. 17. — THREE-CHAIR LAYOUT

Coaching

In stiffening the body, the back is arched upward. Head only should rest on the chair, not the shoulders.

Note

Achievement may be rated on basis of ability to hold this layout position a prescribed time—about ten seconds.

Variation

The performer, using both hands, may himself remove the middle chair, pass it over his suspended body, and replace it under body on opposite side. Try circling chair around body a number of times.

Hoop Reverse Roll and Jump

Materials

A barrel hoop or baby-carriage wheel.

Preparation

Grasp the hoop with the right hand.

Stunt

With a sudden backward and downward jerk of the hand, throw the hoop forcibly forward, causing it to roll back to sender. On its return trip, stand in front of hoop, straddle-jump over and catch it behind the back with one hand.

Coaching

The hoop is thrown only about five or six feet forward.

Broom Raise

Materials

An ordinary kitchen corn broom.

Preparation

Hold broom perpendicularly in the right hand, grasping it firmly at upper end of the handle. The lower (corn) end must not touch floor.

Stunt

Work broom up in palm of hand, by use of thumb and fingers, until corn is reached.

Coaching

This stunt must be accomplished without turning the broom, necessitating use of thumb almost exclusively (without the aid of wrist muscles). The broom must not be "jumped" upward nor is the performer allowed to rest.

Note

This stunt may be done with a long wand, tying a handkerchief to its lower end. This permits one to detect the turning of the wand in case the wrist motion is used.

Bottle Balance

Materials

A large bottle.

Preparation

Place bottle on its side. Sit on it, legs extended straight forward. The neck of bottle is pointed toward the feet.

Stunt

Raise legs from floor and balance self on bottle, at the same time writing name on a piece of paper.

Aero Dive

<i>Materials</i>	A piece of crumpled paper.
<i>Preparation</i>	Stand, feet together. Place the crumpled paper on ground six inches in front of feet. Raise right arm obliquely forward and upward, the left obliquely downward and backward (arms form a straight line).
<i>Stunt</i>	Bend the trunk slowly forward, at the same time raising left leg backward off the floor, and pick up the paper with the right hand, without losing balance. Return to original standing position.
<i>Coaching</i>	The arms, elbows rigid, follow the trunk while both knees remain stiff throughout.
<i>Variation</i>	Crane Dive. — Stand, toeing a line. Stand on edge an open sheet of music, six inches in front of feet. Bend the trunk forward, at the same time extending one leg backward off the floor. Balancing on one foot, pick up sheet with teeth. Use arms and free leg for balance. The stationary knee is bent as deeply as possible and at the same time the balance is held on the toes of that foot.

Cut the Cane

<i>Materials</i>	A cane, wand, umbrella, or stick about three feet long.
<i>Preparation</i>	Grasp one end of cane with right hand. Plant other end on floor in front of feet.
<i>Stunt</i>	Circle right leg over cane from right to left and catch it before it falls to the ground.
<i>Coaching</i>	The leg "cuts" the right hand in crossing over top of cane.
<i>Variations</i>	<ol style="list-style-type: none">1. Cross left leg over in front of right, cutting the cane from right to left, and catch.2. Cut right leg from right to left, then left leg from left to right, and catch.3. Cut both legs over singly from left to right (right first) and catch.

Back Breaker

<i>Materials</i>	A piece of crumpled paper.
<i>Preparation</i>	Kneel on both knees, trunk erect, arms folded on chest. Place paper behind body about thirty inches back of toes.
<i>Stunt</i>	Bend trunk backward and pick up paper with the teeth.
<i>Coaching</i>	It is necessary for the beginner to separate the feet and sit on the floor, bending backward from this position. The knees are together, the sides of legs flat on floor.
<i>Note</i>	This stunt may also be done with arms folded behind back, or extended out to sides for balance.

Neck Throw and Catch

<i>Materials</i>	A bean bag or small ball.
<i>Preparation</i>	Hunch back slightly forward, head up. Place bean bag on back of neck, just between shoulders.
<i>Stunt</i>	With a sudden straightening of back and jerk of head, project bag upward and, turning round, catch it on the descent.
<i>Variation</i>	Try catching bean bag on back of neck, as it comes down.
<i>Note</i>	Bending the knees and straightening them sharply will aid in throwing the bean bag.

Heel Click

<i>Materials</i>	None.
<i>Preparation</i>	Stand erect, feet slightly apart.
<i>Stunt</i>	Spring upward in air, clicking heels twice and landing, feet apart.
<i>Coaching</i>	The arms should aid in getting height.
<i>Note</i>	Some performers are able to click three times before landing.

Knee Dip

<i>Materials</i>	A mat.
<i>Preparation</i>	Stand on one foot on mat. Raise other foot backward off floor, and grasp it behind body with opposite hand.
<i>Stunt</i>	Bend knee of stationary foot, and kneel on that knee. This feat must be accomplished without touching the ground with any other part of body than the knee.
<i>Coaching</i>	Hold free arm sideward for balance. There is a tendency, just as the knee strikes the ground, to over-balance and tumble forward.
<i>Variation</i>	Try kneeling on free knee.

Cork Screw

<i>Materials</i>	A small object, as a piece of paper, stone, or coin.
<i>Preparation</i>	Stand toeing a line, feet six inches apart. Place object on the side and just back of heel of left foot.
<i>Stunt</i>	Bend knees deeply, swing right hand behind right leg, between legs and around in front of left foot, picking up object.
<i>Coaching</i>	The body is balanced on the toes during this stunt, the free arm aiding in maintaining balance.

Wand Serpentine

<i>Materials</i>	A wand, cane, broom handle, or other long stick.
<i>Preparation</i>	Hold wand behind back, down against back of thighs, hands wide apart, palms facing front.
<i>Stunt</i>	Circle wand over the head to position in front of thighs. Lower wand horizontally, almost touching floor. Swing right foot around outside right arm and over the wand between hands. Raise left hand, passing wand over the head, at the same time gliding right end over the right knee and the back. Now stand up and step back over wand with right foot and then the left, finishing with wand in position in front of thighs.

Coaching

The difficulty in this stunt lies in getting the wand past the right knee. However, a little forcing will do the trick. It is found after circling the wand over the head to front of thighs that the wrists are twisted, palms facing out. Teach the stunt in five parts.

Note

Reverse the stunt by lowering the wand, stepping forward over it with left foot, etc.

Variation

Simple Wand Twist. — Hold wand in front of thighs parallel to floor, elbows straight, palms facing front.



FIG. 18. — WAND SERPENTINE

Step over the wand, one leg at a time. Now carry the wand overhead to position in front of thighs, without removing the hands from the wand. There is a slight shifting of the grasp when the wand is almost overhead. On lowering the wand in front, the hands are found to be twisted with the palms facing front, and the wrists turned outward. An inward and upward twist of first one hand and then the other will bring the wand to original position, palms forward. Reverse the process.

Rising Sun

<i>Materials</i>	None.
<i>Preparation</i>	Sit on floor, knees bent well up, feet flat on floor close to body. The toes point straight forward.
<i>Stunt</i>	Stand up (forward).
<i>Coaching</i>	Rock body slightly backward, raising feet from floor. Rock forward, place heels down forcibly, at the same time bending body forward. Use arms to assist in propelling body forward and upward.

Acrobatic Dance Steps

<i>Materials</i>	None.
<i>Stunts</i>	<p>The Frog Leap. — Squat low on one foot, extending other leg sideways, knee straight. Raise the arms sideways for balance.</p> <p>Draw in that foot under the body, at the same time extending other leg out to opposite side. Do this step sixteen counts in rhythm.</p> <p>The Russian Rabbit. — Squat low on one foot, extending other leg forward, knee straight, heel touching floor. Raise arms in front of body for balance.</p> <p>Draw in that foot under the body, at the same time extending other leg forward. Do this step sixteen counts in rhythm.</p> <p>The Kangaroo Leap. — Squat low and place right hand on floor outside of right foot. Keep elbow stiff. Extend both legs straight out to left side, weight resting on right arm.</p> <p>Spring feet to original position. Left hand may be placed on left hip or held out to side. Do this step sixteen counts in rhythm. Same step to other side.</p> <p>The Bear Turn. — Squat low and place both hands flat on the floor, inside of knees. Weight rests on the hands. Circle right leg forward from right to left, "cutting" both hands and left foot on each circle.</p>

A HANDBOOK OF STUNTS

Circle is executed in two counts. Do this step sixteen counts in rhythm. Same in opposite direction.

The Pony Stride. — Jump to deep squat position, heels together, knees apart, arms folded on chest. Jump to standing position on heels, legs wide apart, arms spread obliquely sideward upward. Do this step sixteen counts in rhythm.

The Mule Kick. — Kicking left foot forcibly sideward upward, leap off right foot to the left side and touch right toe to left leg before regaining floor. Same to the right side.

The Horse Hop. — Squat low on both heels; arms sideward for balance.

Take a long hop sideward left, at the same time kicking right leg sideward, landing, body erect, on left foot. Do this step sixteen counts in rhythm. Same to right side.

The Donkey Drive. — Stand on right foot, trunk bent horizontally forward, left leg extended straight backward.

Change position of feet, by leaping off right foot extending it backward, at the same time bringing left foot forward under body. The trunk remains in the horizontal position throughout. Do this step sixteen counts in rhythm.

Chair Creeper

Materials

A heavy kitchen chair and a handkerchief.

Preparation

Stand, facing front of chair. Place handkerchief at rear of seat with a corner of it hanging over rear edge on left side. Now grasp back of chair and lie down on your right side on seat, facing the back.

Stunt

Creep around back of chair and attempt to grasp handkerchief with the teeth, and return to a sitting

position, without tipping over chair and without touching any part of body to floor.

Coaching

Any hold on chair is permitted. Keep as much body weight to the front of chair as possible.



FIG. 19. — CHAIR CREEPER

Variation

Try the same stunt with the handkerchief loosely tied to lower end of rear left leg of chair.

Heel Jump

Materials

A pencil.

Preparation

Place pencil on floor, and stand so that toes almost touch it. Bend over and grasp front of toes.

Stunt

Jump over pencil without releasing hold on toes.

Coaching

A sudden raising of the back simultaneously with a projection of the body forward, will accomplish the feat.

Note

With practice the performer soon is able to jump quite a distance. A line serves the same purpose as a pencil.

Variation

Try this stunt reversed — jumping backward over pencil.

Scout Carry*Materials*

A companion.

Preparation

Stand facing companion. Grasp his right wrist firmly with your left hand. Bend down, extend your right arm between his legs and grasp him tightly around his right thigh. (In this position, the limp body and arms are hanging over your right shoulder.)

Draw and hold the "wounded" man's right arm under your left arm.

Stunt

Stand erect and carry the "wounded" one.

Coaching

The performer soon learns to shift the burden to the most comfortable position for both. In carrying a wounded person a distance, one may tie the right wrist and right leg of the wounded man together, forming a loop. Try lifting companion over the shoulder, starting with the "wounded" in a sitting position.

Note

Achievement may be rated on basis of ability to carry a prescribed distance — about twenty feet.

Variation

Fireman's Carry. — Bend trunk forward allowing the trunk of other (standing) to fall limp over your right shoulder. Grasp the "wounded" around his thighs with your right arm. Now stand erect, lifting body, and walk about.

The limp body hangs over the shoulder, trunk and arms entirely relaxed, legs dangling in front. With practice, the shoulder position becomes a matter of simple adjustment. Try having the "wounded" one lie flat on his back, then lift him to a sitting position, raise and carry him over the shoulder.

Front Dip*Material*

A piece of crumpled paper.

Preparation

Place paper on floor. Kneel on both knees about twelve inches from paper. Fold arms on chest.

Stunt

Bend head and trunk forward and pick up paper with mouth without toppling over.

Note

The paper should be placed forearm distance from knees. This is done by resting one elbow on floor



FIG. 20. — FRONT DIP

against the knees and measuring to end of extended fingers.

Variation

Try this stunt with arms folded behind back.

Elbow Dip

Materials

A small piece of paper.

Preparation

Place hands flat on floor, inside of knees; extend legs backward, knees straight (straight line from shoulders to heels). Now remove left hand from floor and turn body slightly, weight of body resting on right hand, elbow stiff.

Stunt

“Dip” right elbow and pick up with the teeth, a piece of paper held between index finger and thumb of right hand. Now push up to straight arm position.

Coaching

In extended position, left foot is placed on top of the right. Use left hand to balance the body while dipping.

Variation

From extended position, front of body toward floor, place hand behind back. Bend stationary elbow,



FIG. 21. — ELBOW DIP

and pick up with teeth, a small object — piece of crumpled paper — placed about six inches to left of right hand.

One-Leg Squat

Materials

None.

Preparation

Stand on one foot. Raise other leg slightly off floor in front of body, knee straight. Raise arms sideways as a balance.

Stunt

Bend stationary knee to a deep squat position, sitting down on heel. The other leg is horizontally forward. Now rise to original standing position.

Coaching

This stunt may be done with arms held either horizontally sideward or parallel in front of body. Raise heel of stationary foot.



FIG. 22. — ONE-LEG SQUAT

Fish-Hawk Dive*Materials*

A piece of crumpled paper.

Preparation

Place paper on floor. Kneel on right knee about six inches from paper. Extend left leg backward off floor and grasp this ankle with left hand.



FIG. 23. — FISH-HAWK DIVE

- Stunt* Bend trunk forward picking up paper with the teeth, at the same time maintaining balance without releasing grasp on left foot.
- Coaching* The right hand held sideways is used to maintain balance. The stunt may be simplified by holding both arms sideways for balance instead of using one to hold up free leg. At the same time, it may be made more difficult by folding arms behind the back. In either case, the "dive" is performed from one knee.

Elephant Amble

- Materials* None.
- Preparation* Bend forward, keeping knees straight, and place hands flat on floor in front of feet.
- Stunt* Walk forward and backward in this manner.
- Coaching* • Walking is done as any four-footed animal walks, except that the knees and elbows are kept stiff throughout.
- Note* Achievement may be rated on basis of ability to walk a prescribed distance — about ten feet.

Chair-Back Jump

- Materials* A heavy kitchen chair.
- Preparation* Stand on seat of chair facing the back.
- Stunt* Jump over back of chair, landing on floor behind.
- Coaching* It might be well, in attempting this stunt for the first time, to have a companion stand on the far side and hold one hand.
- Note* As a preliminary exercise, practice straddling over the back with and without use of hands.
- Variations*
1. Jump over back of chair, executing a half or full turn in air.
 2. Standing on one foot, hop over back, landing on both feet facing forward. Same with half turn facing the chair.

Pick Me Up

<i>Materials</i>	A coin, stone, or other small object, and a flat, perpendicular standard, such as a wall or door.
<i>Preparation</i>	Stand, knees stiff, back flat against wall, heels and hips also touching. A coin is placed on floor in front of toes.
<i>Stunt</i>	Bend down and attempt to pick up coin without bending knees and without moving heels and hips from wall.
<i>Coaching</i>	To bend directly forward and accomplish this feat is an anatomical impossibility. However, if the performer bends slowly to one side as far as possible, and then bends forward and sways to opposite side, scooping up the coin as the trunk rotates, he will be able to accomplish this stunt with comparative ease.
<i>Note</i>	Only those who have learned to touch hands to floor from a free-standing, stiff-knee position may expect to achieve this trick.

Seal Slap

<i>Materials</i>	None.
<i>Preparation</i>	Bend down, place hands on floor, and extend body straight backward, resting on hands and toes. (In this position there should be a straight line from shoulders to heels.)
<i>Stunt</i>	Push smartly from hands and, throwing body upward from mat, clap hands together and replace them in their original positions without caving in.
<i>Coaching</i>	The toes remain on floor throughout. The hands are shoulder width apart on the floor before and after executing stunt.
<i>Variations</i>	Try "Seal Slap" a number of times in succession. Try same, slapping hands and feet at same time.

Cork Push

<i>Materials</i>	An ordinary bottle, with a cork.
<i>Preparation</i>	Place bottle on floor. Put cork very loosely in bottle. Stand on one foot in front of bottle.
<i>Stunt</i>	Leap off stationary foot and endeavor with toe of that foot to push cork down into neck without overturning bottle.
<i>Coaching</i>	Before attempting this stunt from one foot, it might be well to practice leaping from both feet. The smaller and broader the bottle the easier the feat.
<i>Variation</i>	Try same stunt with a lighted candle, extinguishing the wick with the toe. A large wooden spool set on its base, and a rolled piece of paper stuck in the hole, serve the same purpose.

Chair Jump

<i>Materials</i>	A strong kitchen chair.
<i>Preparation</i>	Stand close to and facing seat of chair.
<i>Stunt</i>	Jump three times in quick succession on and off edge of seat.
<i>Coaching</i>	These jumps may be done in rhythm, making six counts in all. Use arms to aid in lifting body. As a preliminary exercise leading up to this stunt, practice foot touching seat in quick succession.
<i>Note</i>	As proficiency is gained in coördination and endurance, increase the number of jumps. This stunt may also be done on one foot. With increased skill, it may be done either hopping or jumping, back to a low box.

Cross Dip

<i>Materials</i>	A sheet of music, large piece of paper, or cardboard.
<i>Preparation</i>	Stand, toeing a line. Place an open sheet of music on the floor in front of feet. Grasp right ear with left hand. Bend left leg behind body, and grasp this ankle with right hand (or vice versa).

Stunt

Bend trunk and stationary knee and pick up sheet of music with the teeth without unloosening hands and without losing balance.



FIG. 24. — CROSS DIP

Coaching

After bending as far as possible on the flat foot, gradually raise the heel and balancing body on toes, continue descent in this manner, at the same time bending the trunk forward.

Tip Up

Materials

None.

Preparation

Squat deeply, placing hands flat on floor inside and against knees.

Stunt

Lean forward, resting weight on hands, and balance body clear of the floor.

Coaching

Keeping legs, knees bent, close to elbows, helps materially in maintaining balance.

Variations

1. Try this stunt on front of seat of a chair, or edge of a heavy table. This is an excellent preliminary exercise to learning the hand stand (page 262).
2. From the "Tip-up" position, try picking up with

the teeth a handkerchief placed on floor slightly in front of hands.

3. From the "Tip-up" position, swing body backwards and forwards between arms.

Camel Waddle

<i>Materials</i>	None.
<i>Preparation</i>	Stand, feet slightly apart. Bend forward and place hands flat on floor in front of body. Keep knees and elbows rigid.
<i>Stunt</i>	Walk forward, hand and leg on same side moving simultaneously.
<i>Coaching</i>	To facilitate achievement of the "Camel Waddle," continued practice should be given in placing hands on floor, elbows and knees straight, before attempting the stiff arm and leg walk.
<i>Note</i>	Achievement may be rated on basis of ability to walk a prescribed distance — about ten feet.

Human Knot

<i>Materials</i>	A wand or long broom handle.
<i>Preparation</i>	Hold wand horizontally in front of body, palms down. Cross arms so that palms are up.
<i>Stunt</i>	Raise wand upward and lower it over the head, passing head through arch formed by stick and arms. Now work wand down over body, without loosening grasp, finally stepping backward over wand. Twist it to original position in front of thighs.
<i>Coaching</i>	Before carrying wand downward past the shoulders, be sure that the right hand is resting just behind the left shoulder and the left hand just back of the right shoulder. The most difficult point of passage is at the hips, but if the wand is held loosely, this point may very readily be passed.
<i>Note</i>	This stunt may be reversed by stepping into the loop at the feet and carrying the wand upward over the head.

Couple-Hang Carry

- Materials* Three players,—one center man and two companions (preferably short ones).
- Preparation* Center man stands, feet well braced on floor, knees slightly bent. Companions face each other clasping hands over center man's shoulders.
- Stunt* Center man straightens knees and without aid of hands or arms, walks about carrying the couple, their feet dangling clear of the floor.
- Note* Achievement may be rated on basis of ability to carry companions a prescribed distance — about twenty feet.

Basketball Stunts

- Materials* A basketball and a goal.
- Stunts*
1. Ball on floor in front of feet. Place right hand on top, and with a sudden twisting circular motion outward, attempt to scoop up ball with same hand.
 2. Stand ten feet from, and facing goal, ball on floor alongside right foot. Scoop up ball with right hand, leap, and attempt to cage it with same hand.
 3. Stand ten feet from, and facing goal, ball on floor alongside right foot. Scoop up ball with right hand and snapping it over right shoulder, attempt to cage it with same hand.
 4. Stand ten feet from and facing goal, ball held behind back. Snap it over the head and cage it.
 5. Stand ten feet from, and facing goal, ball on floor near right foot. Grasp ball with both hands and, snapping it over right shoulder, attempt to cage it.
 6. Stand outside the court, facing basket, about a foot to left of goal. Shooting ball with a twist, send it through the net, having it first hit the backstop.
 7. Ball on floor in front of feet. Place toe of one foot on top of ball. Now rolling ball toward body with that toe and lowering it under ball, suddenly raise ball upward and catch. Try same with a baseball bat.

Ankle Throw

<i>Materials</i>	Any object, as a baseball, basketball, or bean bag.
<i>Preparation</i>	Hold ball securely between ankles.
<i>Stunt</i>	Jump upward, kicking feet backward and upward, tossing ball over the head and catching it in front of body.
<i>Coaching</i>	The jerk of the legs upward should result in curving the ball over the head. Arch the back at moment of kick. (A basketball is especially good to use for this stunt.)
<i>Variations</i>	<ol style="list-style-type: none">1. From ankle hold, jerk basketball upward and catch, executing a quick half turn. (Ball is jerked upward to about chest height.) Ball on ground, try same, preceded by a short run.2. From ankle hold, kick ball up behind, and catch behind back. (Ball is jerked upward to about waist height, hands reaching down behind to catch it.)

Arch Stand

<i>Materials</i>	A mat.
<i>Preparation</i>	Lie flat on back, body extended. Bend knees, bringing heels as near body as possible.
<i>Stunt</i>	Using hands, draw heels well under body, and arching the back, gradually rise to standing position.
<i>Coaching</i>	As heels are brought under body, knees are separated, almost touching floor. At the same time, weight of body is transferred to shoulders. A final push from shoulders carries body to feet.

One-Finger Lift

<i>Materials</i>	A curbstone, box, or other low platform, and a companion.
<i>Preparation</i>	Have the companion stand as rigid as possible at edge of curbstone. He balances himself, soles of feet projecting slightly over edge of sidewalk.

- Stunt* Bend down, place index finger of each hand under his toes. Now stand up, lifting companion with you.
- Coaching* While you are in the bending position, the companion leans forward and rests his hands on your shoulders. In reality most of the weight is borne on your shoulders. To perform this stunt effectively, companion's body should be held as rigid as possible.

Corner Crawl

- Materials* A heavy wand, broom, or other strong stick.
- Preparation* Place one end of wand in corner of room at a forty-five degree angle. Stand facing it, toeing a line, hands grasping upper end, palms up.
- Stunt* Bend knees and crawl under wand, rising to upright standing position without releasing grasp on wand and without allowing any part of body to touch floor.
- Coaching* The toes should not cross the line during the crawl. In circling, the body faces the wand throughout. The head turns under the lower hand. The further down the lower hand is placed, the more difficult becomes the stunt.
- Note* Instead of the corner of a room, a companion may be used, standing heels close together, toes turned out.

Chair Bounce

- Materials* A heavy kitchen chair.
- Preparation* Standing behind the chair, bend body over the back and grasp sides of seat firmly, near front.
- Stunt* With short jerks, bounce chair along floor.
- Coaching* The chair is raised for each bounce by projecting or jerking the body upward from the hands. The legs should help considerably.
- Note* Achievement may be rated on basis of ability to travel a prescribed distance — about ten feet.

Variations

1. Try sitting in seat, facing forward, feet on rungs, hands grasping sides of seat, and bounce forward.
2. Try standing on chair, facing and grasping the back, and bounce forward.
3. Try "Chair Bounce" race.

Tumble-down Chair*Materials*

A heavy kitchen chair, a mat, and a piece of crumpled paper.

Preparation

Lay chair on mat so that the back is up and parallel to floor. In this position the chair is resting on its two front legs only. Place paper near edge of the chair back. Kneel on top of chair and grasp its sides.



FIG. 25. — TUMBLE-DOWN CHAIR

Stunt

Bend trunk forward and pick up paper with mouth, without tumbling forward.

Coaching

This stunt entails considerable balance, and requires much patience before it is achieved without tumbling over.

Chair-Straddle Leap*Materials*

A kitchen chair.

Preparation

Stand directly behind back of chair.

Stunt

Place hands on back of chair and straddle-jump over back, landing in a sitting position in seat.

Coaching

When first attempting this stunt, it is well to have someone place a foot on one of the front rungs to prevent the chair from overbalancing backward. Also have a companion hold one hand to give confidence. Actually, the performer lands on his feet and then squats in the seat. However, the trained acrobat makes it appear as if he were vaulting right into the seat.

Stand the Stiff*Materials*

A light companion.

Preparation

Have companion lie fully extended on his back, body absolutely rigid, hands outside of thighs. Stand on

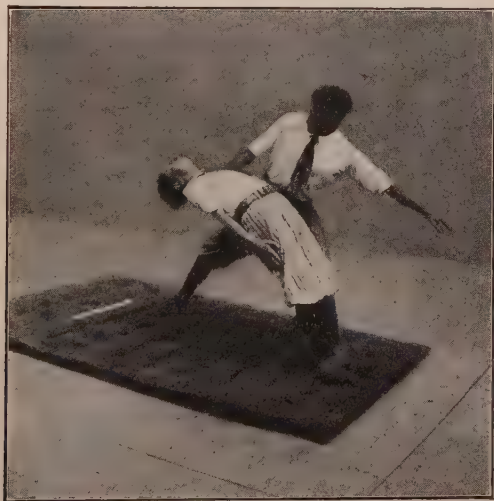


FIG. 26. — STAND THE STIFF

left side of body, bend down and place one hand under his neck.

- Stunt* Lift him straight up to a standing position (as though he were made of wood).
- Coaching* The most advantageous position at which to stand is alongside hips of "stiff," feet well apart. In this position, great leverage can be obtained.
- Note* Though this stunt requires great strength on part of the "stiff," it is designed here more as a trick for the lifter.

Wand Corner Bend

- Materials* A heavy wand, broom, or other strong stick.
- Preparation* Stand, back to corner of a room, grasping one end of wand with both hands. Bend trunk backward, carrying wand overhead and place free end on floor in corner.
- Stunt* Travel hands downward on wand, hand under hand to floor without moving feet. Now travel upward, hand over hand.
- Coaching* The feet must remain stationary throughout. In bending backward, the head should lead, back arched.
- Note* This stunt is an excellent preliminary exercise to learning the "Crab Bend" (page 259).

Wall Pivot

- Materials* A wall, door, tree, or other firm standard.
- Preparation* Stand a few feet from wall, facing it.
- Stunt* Walk to wall and placing firmly one foot against it about eighteen inches high, leap over leg with other foot, landing with back to wall.
- Coaching* When the leaping leg is thrown over the stationary one, the body makes a complete turn in the air, allowing the free foot to touch the ground in time to sustain the weight before a tumble. The stationary foot must not be removed from the wall during the leap. Use the arms to help turn the body.

- Note* This stunt is increased in difficulty by omitting the preliminary walk, starting with foot placed against wall. Try increasing height of foot placed on the wall and see how high you can make the leap.
- Variation* Legging the Chair (a heavy kitchen chair). — Stand on side of the chair facing it, the right side of body to back of chair. Place left foot on lowest rung. Pass right leg quickly over back of chair and on to floor without removing left foot from rung.

Chair Crawl

- Materials* A strong kitchen chair.
- Preparation* Sit on chair facing front. Lie on your right side on seat, facing the back, grasping back of chair with hands.
- Stunt* Attempt to crawl around back of chair, head and shoulders leading, and regain original sitting position in seat. This is to be accomplished without tipping the chair over and without touching any part of body to floor.
- Coaching* Any hold on chair is allowed. A proper distribution of body weight is necessary to prevent tipping over the chair. Near the end of the crawl, it will be necessary to "muscle up" on the right arm in order to regain the seat.

Hopping Over Leg

- Materials* None.
- Preparation* Bend left leg upward in front of body and grasp toes of this foot with finger tips of right hand.
- Stunt* Hop over "bridge" leg without releasing grasp on toes.
- Coaching* A short piece of string tied to left foot, the other end held in right hand, simplifies this stunt. The string may eventually be eliminated.

- Note* After accomplishing the trick of hopping forward over the leg, try hopping backward.
- Variation* Hop over leg forward and backward without toe hold. Use arms to assist in the spring.

Chair Lift

- Materials* A light chair.
- Preparation* Kneel on right knee at side of chair. Grasp firmly extreme lower end of back leg with right hand.
- Stunt* Lift chair from floor.
- Coaching* This is as much a stunt of skill as of strength. The chair may readily be raised by executing a short,



FIG. 27. — CHAIR LIFT

- quick jerk toward the body (tilting the chair in the direction of the body), followed by a sharp, sudden lift forward and upward.
- Variations* Try grasping front leg and lifting. Stand behind chair, grasping sides at top. Lift chair straight forward, elbow stiff, arms and chair parallel with floor. Hold five seconds.

Broom Lever

Materials

An ordinary kitchen corn broom.

Preparation

Stand, feet together, holding top of handle of broom in right hand. The arm and broom are extended away from side of body at a 45 degree angle downward. Corn end of broom touches floor (out to the



FIG. 28. — BROOM LEVER

side) flat end up. (There is a straight line from shoulder to floor end of broom, elbow straight and palm of hand up.)

Stunt

Without bending the elbow, raise broom straight upward level with the shoulder (parallel with floor).

Note

To increase difficulty of this stunt, place a weight — a book or two — on corn end of broom.

Hand Stand Against Wall

Materials

A wall, door, tree, or other firm standard.

Preparation

Stand, one foot slightly in advance of other. Bend knees and place hands on floor about a foot from the wall, head up.

- Stunt* Spring legs upward, resting feet against wall, knees straight.
- Coaching* Before actually attempting the spring up, feel the upside-down position by practicing the following exercise: Stand, back to wall, and place hands on floor at feet. Now walk up wall backwards, body extended to vertical position, back arched, head up, looking away from wall. The elbows are straight.
- Variations*
1. From Hand-Stand position against wall, bend elbows gradually till head touches floor. Then push up to straight-arm position. Repeat a number of times.
 2. From Hand-Stand position, "dip" (bend elbows) and pick up handkerchief with the teeth. Then push up to straight-arm position.
 3. From Hand-Stand position, travel sideways a distance, hand following hand, and return to original position.
 4. From Hand-Stand position, without removing feet from wall, turn a complete circle in place, walking on hands.
 5. From Hand-Stand position, "dip" on one arm, bending elbow till head touches floor and then push up. Other hand placed on hip. Same, other arm.
 6. From Hand-Stand position, jump on hands to one side, and return same way. Try a number of short jumps to either side.
 7. From Hand-Stand position raise one hand and replace it. Same, other hand. Continue "marking time" with the hands.

Greet the Toe

Materials None.

Preparation Stand on left foot, holding right toe with both hands in front of body.

<i>Stunt</i>	Bend trunk forward, at the same time raising right foot upward, endeavoring to touch tip of foot to forehead.
<i>Coaching</i>	The right knee is turned out as the head and body bend as far forward as possible endeavoring to meet the raised foot. The balance element is somewhat difficult.
<i>Note</i>	Try same with other foot.

Dutch Jump

<i>Materials</i>	None.
<i>Preparation</i>	Stand, feet slightly apart, prepared to spring in air. The arms are held back of body, slightly bent.
<i>Stunt</i>	Spring in air throwing legs straight forward and upward, knees stiff, and touch toes with finger tips.
<i>Coaching</i>	At the moment of the spring, the trunk is bent forward assisting the reach.
<i>Variation</i>	Spring in air, at same time kicking legs up behind (close to body), and reaching down, back straight, slap heels with hands.

Jump Stick

<i>Materials</i>	A wand, broom handle, or other narrow stick.
<i>Preparation</i>	Hold stick with tips of fingers, in front of thighs.
<i>Stunt</i>	Jump over stick without loosening grasp of either hand.
<i>Coaching</i>	Practice this stunt by stepping one leg at a time, over and back. The achievement of this stunt is as much a matter of courage and confidence as of skill and agility. Practice with a sagging piece of cord held between the hands, gradually shortening the slack and finally eliminating the cord entirely.
<i>Note</i>	After accomplishing the forward jump try jumping back over the stick, and finally both in quick succession.

Variations Jumping through Hands. — Place together, middle fingers of the hands, forming a bridge in front of body. Jump over this bridge without separating fingers. After accomplishing the trick of jumping forward, try same jumping back through hands.

Movie Carry

Materials A light companion.

Preparation Have companion lie flat on back on floor. Kneel on one knee on his left side. Cross your right arm under his back just below the shoulders, your left arm under his legs just above the knees.

Stunt Stand and carry limp body in your arms.

Coaching Before standing, adjust weight in the arms. Carry body, elbows bent and close to body.

Note Achievement may be rated on basis of ability to carry companion a prescribed distance — about twenty feet.

Chest Stand on Chair

Materials A strong kitchen chair.

Preparation Sit well back on chair, facing front, legs spread wide apart.

Stunt Pass hands between the legs, under thighs as far back as possible, and grasp sides of chair firmly. Now bend trunk forward, and, placing the entire weight on hands, extend body vertically upward.

Coaching As the weight is shifted to the hands, the head and chest are extended over the front edge of the chair, the chest resting against the chair. The back should be arched and the head should be up. Keep the elbows in close to body and look up.

Chair Roll

Materials A kitchen chair and a mat.

Preparation Place chair on mat at one end. Sit on it facing forward, feet spread apart, hands grasping sides of seat.

- Stunt* Roll forward as in tumbling (See page 242) carrying chair along, ending as before, sitting in the chair.
- Coaching* The roll over is accomplished with the chair practically held above the body. After completing the roll, stand up, and jump to straddle, bringing the chair forward between the legs, and sit.
- Variation* This stunt may be reversed, rolling backward landing on back, carrying chair along. Start by continuous rocking of chair backward and forward.

Table Rock and Roll

- Materials* A kitchen table, chair, and a mat.
- Preparation* Place table on mat. Place chair on table, its back legs at the very edge of table. Now sit on chair.
- Stunt* Rock chair backward and forward many times, balancing it as it rocks backward on its hind legs. When finally overbalanced, leap backward from table, landing on feet on floor behind and roll over backward to standing position. The chair is allowed to fall backward from the table to the floor.
- Coaching* Practice this on a mat before attempting it from a table. Tilt backward to overbalanced position, landing on feet, and allow chair to slip forward between legs. Catch chair in front without allowing it to fall to floor. When this has been accomplished, practice landing on feet and executing a backward roll, pushing chair forward before rolling. If shallow holes are made in the table to receive the legs of the chair, both table and chair may be tilted and overbalanced together.
- Note* This stunt is quite advanced and should be tried only by those who are proficient in apparatus and tumbling.

Hand Stand on Chair

- Materials* A strong kitchen chair.
- Preparation* Stand on side of chair with right side of body to back

	of chair. Grasp middle of front edge of seat with left hand, and middle of top of back with right.
<i>Stunt</i>	Spring legs up to a hand-stand position, body extended straight upward.
<i>Coaching</i>	In this position, the right arm is bent and the left straight. The body weight is borne on both arms.
<i>Variations</i>	1. Try this stunt, hands reversed, the right hand on seat of chair (starting from opposite side of chair). 2. Try the stunt starting from a sitting position, facing forward.

COMPETITIVE STUNTS

Wall Dipping

<i>Materials</i>	A wall, door, tree, or other firm standard.
<i>Preparation</i>	Stand, feet together, full arm distance from, and facing wall. Raise arms shoulder high, and place hands flat on wall, elbows straight.
<i>Stunt</i>	Bend elbows, "dipping" chest to wall, and stretch elbows (straightening arms).
<i>Rules</i>	Feet remain stationary, flat on floor.
<i>Coaching</i>	Keep a straight line from head to heels, head well up.
<i>Measurement</i>	Achievement may be rated on basis of ability to "dip" a prescribed number of times — about twenty-five. Record greatest number. As a competitive event, the one dipping the greatest number of times wins.
<i>Note</i>	In competition, teacher must judge whether competitors are becoming exhausted.
<i>Variations</i>	1. "Dip" with one hand behind back. 2. Double and single arm "dipping," hands on seat edge of a chair (body extended backward in a straight line, weight on hands and toes, no sagging at waist). 3. "Dipping" on floor; arms parallel (body extended, straight line from head to heels).

Wall Spring

<i>Materials</i>	A wall, door, tree, or other firm standard.
<i>Preparation</i>	Stand, toeing a line, about three feet from wall. Lean forward, raise palms to shoulder level and place hands flat against wall.
<i>Stunt</i>	Push backward to upright standing position.
<i>Rules</i>	Heels may be raised but toes must remain on the floor, behind line. The spring is measured from starting line to wall.
<i>Coaching</i>	Elbows are bent. Gradually increase distance from wall.
<i>Measurement</i>	Achievement may be rated on basis of ability to push back a prescribed distance — about three feet. Record greatest distance. Height largely determines springing distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one springing the greatest distance from the wall, wins.
<i>Variations</i>	1. Place inner sides of thumbs against wall, and push off from thumbs, allowing no other part of hand to touch surface. 2. Try stunt against edge of a chair or table.

Head Push

<i>Materials</i>	A wall, door, tree, or other firm standard.
<i>Preparation</i>	Draw a short line two foot-lengths from wall. Toe this line. Using hands, lean forward, and place top of head against wall. Now fold arms behind back.
<i>Stunt</i>	Push up to erect standing position, without displacing feet.
<i>Rules</i>	Knees must be stiff, but heels may be raised. The push is measured from starting line to wall.
<i>Coaching</i>	Erect position may be attained more easily by pressing the head against the wall, and quickly jerking it backward. Gradually increase distance from wall.

Measurement Record greatest distance. Height largely determines pushing distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one scoring the greatest distance from wall wins.

Sit Up

Materials A mat, strip of oilcloth, or large sheet of paper, and companion.

Preparation Lie flat on back, body extended, head touching mat, hands on hips. Have a companion hold legs flat against mat.

Stunt Sit up to erect position, and lower body to reclining position, head touching mat.



FIG. 29. — SIT UP

Rules Both parts of this exercise are to be done in slow rhythm. The back must be straight throughout the exercise.

Coaching

Unless the legs are held firmly against the mat, they will rise, making it extremely difficult to sit up. It may be necessary for the beginner to assist the trunk to raise by a slight pressure of the hands or elbows against the mat. An additional tension is secured if hands are placed behind the neck instead of on the hips. The abdominal strain is further intensified by holding a weight (one lb. dumb-bell) back of the neck. In any event, extreme caution should be exercised not to jerk the trunk upward from the reclining position, but to raise it evenly and slowly. Do not repeat exercise to point of strain.

Measurement

Achievement may be rated on basis of ability to sit up a prescribed number of times — about ten. Record greatest number. As a competitive event, the one recording the greatest number of "Sit-ups" wins. In competition teacher must judge when competitors have reached point of strain.

Combination Feet Springing Backward and Dipping

Materials

None.

Preparation

Stand erect, hands at sides.

Stunt

1. Bend knees deeply, placing hands flat on floor.
2. Extend legs backward (straight line from head to heels).
3. Bend arms, "dipping" chest to floor.
4. Straighten arms.
5. Dip.
6. Straighten arms again.
7. Spring to bent knee position as in (1).
8. Rise to upright position.

Rules

This exercise is to be done in slow rhythm.

Coaching

When the body is extended backward, care should be taken to keep the back straight, feet together

<i>Measurement</i>	Achievement may be rated on basis of ability to do this exercise a prescribed number of times — about five. Record greatest number. As a competitive event, the individual performing the stunt the greatest number of times wins.
<i>Variation</i>	From an extended position (body resting on hands and toes), bend and extend arms only. See how many times this can be done, resting only a second between "dips."

Scales

<i>Materials</i>	Any weight; or a basket or pail containing weights.
<i>Preparation</i>	Stand erect, feet together. Raise one arm sideways, shoulder level, holding light weight on palm of hand. Other hand hangs at side.
<i>Stunt</i>	Hold arm in this position without lowering it the least bit, or without bending trunk to opposite side.
<i>Rules</i>	The knees must be kept stiff throughout and the free hand down at side of body.
<i>Measurement</i>	Achievement may be rated on basis of ability to hold arm out to side a specified time — about two minutes. Record longest time. Compare times of both arms. As a competitive event, the individual holding arm out longest time wins.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Try holding a pail in one hand stretched out to side. Gradually fill pail with weights, and measure weight performer can carry before being compelled to lower arm. 2. For time, try holding both arms sideways with an equal weight in each hand. 3. For time, try holding a broom sideways in one hand. Holding at its tip end, extend arm and broom, horizontally sideward (parallel to floor). Place a weight on corn end.

Knee Mark

<i>Materials</i>	A piece of chalk.
<i>Preparation</i>	Kneel on both knees behind a line drawn on floor. Hold a piece of chalk in one hand. Hold other hand behind back.
<i>Stunt</i>	Reach as far forward as possible and chalk a mark on floor.
<i>Rules</i>	No part of the hand must assist in marking. The hand behind the back must be kept in position and may not be used for balance. The reach is measured from starting line to mark.
<i>Measurement</i>	Achievement may be rated on basis of ability to mark a prescribed distance — about two feet. Record greatest distance. Height largely determines reaching distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one marking the longest distance forward wins. All contestants use the same length chalk.
<i>Variation</i>	Try stunt, kneeling on one knee, holding up the free leg behind body.

Under the Bridge

<i>Materials</i>	A piece of chalk.
<i>Preparation</i>	Stand, toeing a line, feet twelve inches apart.
<i>Stunt</i>	Bend knees deeply, reach right hand around outside right foot and between the legs, chalking a mark on floor as far forward as possible.
<i>Rules</i>	Heels may be raised, but toes must not cross line in making the mark. The reach is measured from starting line to mark.
<i>Measurement</i>	Achievement may be rated on basis of ability to mark a prescribed distance forward — about eighteen inches. Record greatest distance. Height largely

determines reaching distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches



FIG. 30. — UNDER THE BRIDGE

back of the starting line. The one marking the greatest distance forward wins. Contestants use same length of chalk.

Squat Reach

Materials

A piece of chalk.

Preparation

Draw a short line on the floor. Stand, sides of both feet touching this line, right foot directly behind left in a straight line. Hold chalk in left hand. Allow a three-inch space between heel of front foot and toe of rear one.

Stunt

Squat, reach between the legs with left hand and chalk a mark on floor as far to the right side as possible.

<i>Rules</i>	This must be done without losing balance, and without touching floor with either hand. Heels may be raised. The reach is measured from starting line to mark.
<i>Coaching</i>	Use the right arm for balance.
<i>Measurement</i>	Achievement may be rated on basis of ability to mark a prescribed distance sideward — about eight inches. Record greatest distance. Height largely determines reaching distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one marking the longest distance sideward wins. Contestants use same length of chalk.

Long Reach

<i>Materials</i>	A piece of chalk.
<i>Preparation</i>	Draw a short line on the floor. Stand, toeing this line, holding the piece of chalk in the right hand. Bend knees deeply, placing hands on floor, and without moving toes from behind line, travel forward on hands until body is fully extended.
<i>Stunt</i>	Shifting weight to left arm, reach and chalk a mark as far forward on the floor as possible.
<i>Rules</i>	This must be accomplished allowing no part of body but toes and hands to touch the floor in making the mark. The reach is measured from starting line to mark.
<i>Measurement</i>	Achievement may be rated on basis of ability to reach a prescribed distance—about ten foot lengths. Record longest distance. Height largely determines reaching distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one chalking the longest distance forward wins. Same length of chalk should be used

by all contestants. Instead of a chalk mark, each contestant may place a match or stone on floor as his indicator. If played on a dirt surface, a peg or stick may be used, each player trying to place peg further forward than preceding player.

Stoop Throw

<i>Materials</i>	A bean bag, basketball, or other object.
<i>Preparation</i>	Stand, toeing a line, feet spread wide apart. (Draw two footmarks.) Squat deeply. Reach around outside the legs, both hands holding bean bag between the feet.
<i>Stunt</i>	Throw bean bag as far forward as possible.
<i>Rules</i>	This must be done without overbalancing. Heels may be raised but toes must not cross line. Measure distance from starting line to point where bag first struck ground.
<i>Measurement</i>	Achievement may be rated on basis of ability to throw bag a prescribed distance—about twenty feet. Record longest distance. As a competitive event, the one making the greatest throw wins.

Top

<i>Materials</i>	None.
<i>Preparation</i>	Stand, toeing a line, feet together, arms bent ready for spring.
<i>Stunt</i>	Spring in air, attempting one or more complete spins before landing.
<i>Rules</i>	A preliminary jump before the final turn constitutes a foul.
<i>Coaching</i>	Use arms to help in twirl.
<i>Measurement</i>	Achievement may be rated on basis of ability to turn a prescribed arc—about one and a half circles. Record greatest degree of spin. As a competitive event, contestant making the greatest turn wins.
<i>Variation</i>	Try spinning on toes of one foot.

Balloon Blow

<i>Materials</i>	An inflated toy balloon.
<i>Preparation</i>	Toss balloon in air.
<i>Stunt</i>	Keep it in air by blowing only.
<i>Rules</i>	No part of body is allowed to touch balloon. The performer is permitted to move around freely or may be restricted to a definite area (ten foot circle). Leaving this area counts a miss.
<i>Measurement</i>	Achievement may be rated on basis of ability to keep balloon in air a prescribed time — about twenty-five seconds. Record longest time. As a competitive event, the one with the best time record wins.

Stiff-Knee Pick-Up

<i>Materials</i>	Any small object, as a coin or piece of paper.
<i>Preparation</i>	Stand, toeing a line, hands at sides. Place coin on floor, about two inches in front of feet.
<i>Stunt</i>	Bend forward and pick up coin, keeping knees perfectly straight.
<i>Rules</i>	The heels may be raised, but object must be recovered without moving toes from place. The distance is measured from starting line to coin.
<i>Measurement</i>	Achievement may be rated on basis of ability to pick up coin a prescribed distance from feet — about three inches. Record greatest distance. As a competitive event, a chalk mark on the floor may indicate each player's reach. The one with the longest reach wins.
<i>Variation</i>	Stiff-Knee Twist. — Stand, feet together toeing a line. Place coin on floor just behind and close to left heel. Bend forward, knees rigid and grasp right toes with right hand. Now pick up object with left hand.

Walking Spanish

<i>Materials</i>	A wand, cane, umbrella, or long stick.
<i>Preparation</i>	Draw a straight line about twenty feet long. Grasp one end of wand with both hands, planting other end on

	floor at one end of line. Lean over and place forehead firmly on upper end of wand.
<i>Stunt</i>	In this stooped position, whirl rapidly around the wand five or six times, without displacing point of wand. Now straighten up and try to walk the straight line.
<i>Rules</i>	Whirling must be done as quickly as is possible.
<i>Coaching</i>	The faster the whirl around the wand, the more dizzy the performer and the more difficult his attempt to walk the straight line. He should be told, in whirling, to fasten his eyes on floor end of wand.
<i>Measurement</i>	Achievement may be rated on basis of ability to place feet on each step on the line a prescribed distance — about ten feet. As a competitive event, the one walking nearest the line, or who travels the longest distance accurately, wins.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Try the whirl without use of wand. Bending over, place and keep index finger of one hand on a mark made on the floor. Now have a companion turn you around a number of times in a circle. Then walk the straight line. 2. Whirl, and walk to a wall on which a target is drawn and attempt to touch bull's-eye with point of a wand. 3. Whirl, and try to cage basketball. 4. Try "Walking Spanish" race (see page 205).

Balancing Wand

<i>Materials</i>	A wand, cane, umbrella, broom, or long stick.
<i>Preparation</i>	Stand, feet slightly apart. Place wand on index finger of right hand.
<i>Stunt</i>	Balance wand for a time without displacing feet.
<i>Rules</i>	Heels or toes may be raised in order to balance.
<i>Coaching</i>	Use the free arm also for balance.
<i>Measurement</i>	Achievement may be rated on basis of ability to balance wand a prescribed time — about fifteen seconds.

Variations

Record longest time. As a competitive event, the individual balancing the wand the longest time wins.

1. Perform stunt with either hand, sitting or kneeling, stationary or moving about.
2. Travel the wand from finger-tip to finger-tip starting from either end of hand, palm up.



FIG. 31. — BALANCING WAND

3. Start wand on little finger nail, travel it to thumb nail, then turn hand over, palm up, and return wand to the little finger.
4. Balance wand on foot, knee, elbow, chin, tip of nose or forehead.
5. Other balancing stunts may be: place wand on one foot while hopping forward on the other, on the hand while lying down and rising; toss wand from the finger, twirling it in air, and catch other end in its descent on the hand; pass the wand from one person to another while balancing. Try throwing and catching a ball with one hand while balancing wand with the other.

Brick Hop

<i>Materials</i>	A brick or same shaped block of wood.
<i>Preparation</i>	Stand on one foot, toeing a line. Place brick on floor, one end about three feet in front of stationary foot.
<i>Stunt</i>	Hop on brick and remain there.
<i>Rules</i>	A preliminary hop before the final take-off is forbidden. No part of body other than the foot may touch the brick or floor. The hop is measured from starting line to rear end of brick.
<i>Coaching</i>	The arms should be extended for balance. Gradually move the brick further out.
<i>Measurement</i>	Achievement may be rated on basis of ability to hop a prescribed distance — about four feet. Record longest distance. Height largely determines hopping distance attainable. Therefore, as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one hopping the longest distance forward wins.
<i>Variation</i>	Brick turned sidewise, jump from both feet, landing on brick and remain there.

Stilt Walk

<i>Materials</i>	A pair of stilts. (A stilt is constructed by nailing a small block of wood about 4" x 4" x 4" to a long strong stick, about 10' x 3" x 3", at a point about 2½ feet from the ground.)
<i>Preparation</i>	Grasp stilts, passing one end upward under each arm, the step end resting on the ground, behind a line.
<i>Stunt</i>	Mount, one foot at a time. Walk around.
<i>Rules</i>	Player must be mounted, both feet on the stilts, back of the line.
<i>Measurement</i>	Achievement may be rated on basis of ability to walk a prescribed distance, about twenty feet. Record greatest distance. As a competitive event, the individual walking the longest distance wins.

Variations

1. Walking backwards.
2. Pivoting around on one foot.
3. Jumping forward and backward on both feet.
4. Hopping on one foot.
5. Performing steps of the "Irish Lilt," including the "break."
6. Running.
7. Jumping over obstacles.
8. Racing.

Distance Pole Vault*Materials*

A wand or strong broom handle (about four feet long).

Preparation

Stand, feet together, toeing a line. Grasp one end of wand firmly with both hands. Plant the other end



FIG. 32. — DISTANCE POLE VAULT

on ground about four feet in front of feet. (If taken indoors, one end of wand should be padded, or a mat used, to prevent slipping.)

Stunt

Resting weight on top of wand, leap as far forward as possible in advance of the stick.

<i>Rules</i>	A preliminary jump before the final take-off is not allowed. Heels may be raised in taking-off. The leap is measured from starting line to point where part of body last touches floor nearest starting line.
<i>Coaching</i>	As skill increases, advance the floor end of stick further forward. The right-handed child will bear weight of body on the right hand.
<i>Measurement</i>	Achievement may be rated on basis of ability to leap a prescribed distance — about six feet. Record best distance. Height largely determines vaulting distance attainable. Therefore as a competitive event, handicap the taller contestants by having them start an arbitrary number of inches back of the starting line. The one vaulting the greatest distance forward wins.
<i>Variation</i>	Try vaulting, preceded by a short run.

Chair Backward Bend

<i>Materials</i>	A kitchen chair and a piece of crumpled paper.
<i>Preparation</i>	Place paper on floor about eighteen inches from foot of chair. Sit on chair facing the back. Wind legs around rear legs of chair. Fold arms on chest.
<i>Stunt</i>	Bend backward, pick up paper with teeth and sit up.
<i>Rules</i>	Performer may not readjust the paper after beginning the stunt.
<i>Coaching</i>	Have someone hold back of chair so that it does not overbalance. Do not jerk trunk to upright sitting position. The performer soon learns just where to place paper for easy reaching.
<i>Measurement</i>	Achievement may be rated on basis of ability to touch head to floor a prescribed number of times — about five. Record greatest number of bends. As a competitive event, the individual able to touch head to floor and return, the greatest number of times, wins.
<i>Variation</i>	Bend trunk backward and touch top of head to floor, then raise body to original sitting position. This

stunt is made more difficult if hands are placed on shoulders or clasped behind neck. A stronger abdominal tension is secured if arms are extended overhead, and still more, if, in this overhead position, a weight is held in the hands before bending.



FIG. 33. — CHAIR BACKWARD BEND

Stiff-Knee Seat

Materials

A chair and a companion.

Preparation

Sit well back in chair and grasp sides of seat as far back as possible. Extend legs forward, knees rigid. (Have someone step on rear rung of chair to prevent it from overbalancing forward.)

Stunt

Have a companion sit on your legs just below the knees, his feet off floor. Hold him there without allowing your own heels to touch the floor.

<i>Rules</i>	Performer must retain hold on chair throughout the stunt.
<i>Coaching</i>	Performer's knees should be absolutely stiff, legs at a slight downward angle. If the hands grasp sides of chair other than at the farthest point back, the stunt is quite impossible to perform.
<i>Measurement</i>	Achievement may be rated on basis of ability to hold companion a prescribed length of time — about ten seconds. Record longest time. As a competitive event, the individual holding sitter the longest time wins.

Juggling

<i>Materials</i>	Two balls, bean bags, or other small objects.
<i>Preparation</i>	Hold one ball in each hand.
<i>Stunt</i>	Throw balls singly from one hand to the other.
<i>Rules</i>	Performer may be required to remain stationary in place or permitted to move about.
<i>Coaching</i>	While one is crossing over in the air, the other is being passed to the tossing hand.
<i>Measurement</i>	Achievement may be rated on the basis of ability to keep balls in the air a prescribed time — about ten seconds. Record longest time. As a competitive event, the individual juggling balls the longest time wins.
<i>Variations</i>	1. Juggle two balls with one hand. 2. Juggle three balls using both hands.

Body Phlange

<i>Materials</i>	A table or heavy chair.
<i>Preparation</i>	Sit on table, legs hanging over the front. Grasp firmly, edge of table, close to thighs.
<i>Stunt</i>	Straighten elbows, lifting body off table, at the same time raising legs to horizontal position forward.

<i>Rules</i>	Knees should be stiff. Feet should be at least waist high.
<i>Coaching</i>	This is an exceedingly difficult stunt at first, but with practice, the abdominal muscles soon become strengthened sufficiently to be able to maintain the position with comparative ease.
<i>Measurement</i>	Achievement may be rated on basis of ability to hold this position without lowering the legs below the horizontal plane a prescribed time—about five seconds. Record longest time. As a competitive stunt, the individual maintaining the position the longest time wins.
<i>Variations</i>	<ol style="list-style-type: none">1. Try walking and jumping sideways on hands while maintaining the "L" position.2. Bend and extend knees in this position.3. Try this stunt sitting on the floor, hands flat.
<i>Note</i>	In competition, teacher must watch competitors and stop them before they get exhausted.

Dot and Carry Two

<i>Materials</i>	Two companions.
<i>Preparation</i>	All three (B, X and A) stand side by side, toeing a line, facing the same direction. X stands in the center with A on his right side and B on his left. X stoops down, passes his right hand behind and below the body of A and clasps A's right hand. He does the same with B. The outside boys now pass their free (inside) arms around center boy's neck.
<i>Stunt</i>	Center boy (X) now raises himself to a standing position and finds he is able to lift the other two from the ground. He walks about with them.
<i>Rules</i>	If any part of the body of either companion touches the ground, the stunt is not achieved.
<i>Coaching</i>	In this position the outside boy is actually sitting on his own hand and that of the center boy.

Measurement Achievement may be rated on basis of ability of center boy to carry the others a prescribed distance — about twenty feet. Record longest distance. As a competitive stunt, the one able to carry the greatest distance wins.

Spider Bend

Materials A wall, door, tree, or other firm standard.

Preparation Stand about eighteen inches away, back to the wall. Bend backward, arching the back, and reaching the hands over the head, place them flat on wall, fingers pointing downward.

Stunt Travel hands slowly downward on wall, as far as possible, and raise body.

Rules The feet must not be moved after beginning the bend.

Coaching As the body continues to bend, it becomes more and more necessary to flex the knees and raise the heels.

Measurement Achievement may be rated on basis of ability to bend until able to touch the wall with the face. Record lowest point. As a competitive event, the one reaching the lowest point wins. This is an excellent preliminary exercise to "The Crab Bend" page 259 without support. After considerable practice, performer will be able to descend all the way to the floor. Precaution should be taken against doing this stunt on a slippery floor.

Coin Catch

Materials A few coins.

Preparation Bend right arm upward, shoulder height, palm down. Place coins about an inch apart on elbow.

Stunt Drop elbow suddenly and try to catch coins separately before they fall to the ground.

Rules The coins must not be thrown upward.

<i>Coaching</i>	Grasp coins from above, palms down, and bend knees, lowering body as coins drop.
<i>Measurement</i>	Achievement may be rated on basis of ability to drop and catch a prescribed number of coins — about two. Record greatest number. As a competitive event, the individual able to catch the greatest number of coins wins.
<i>Variation</i>	Try adding more coins.

Walking on Barrel

<i>Materials</i>	An ordinary sugar or flour barrel.
<i>Preparation</i>	Place the barrel on its side.
<i>Stunt</i>	Stand on it and balance, propelling it with the feet.
<i>Rules</i>	Timing begins after both feet have once touched the barrel.
<i>Measurement</i>	Achievement may be rated on basis of ability to balance on barrel a prescribed time — about ten seconds, or ability to propel it a prescribed distance — about ten feet. Record longest time or distance. As a competitive event: <ol style="list-style-type: none"> 1. Measure the longest time one is able to balance with the barrel in motion. 2. Measure the greatest distance one is able to travel before falling off.

Backward Bend

<i>Materials</i>	A wand, cane, umbrella, broom handle, or long, strong stick.
<i>Preparation</i>	Stand toeing a line, feet well apart. Hold wand vertically upward, grasping lower end with both hands. (Hands are in front of the face.)
<i>Stunt</i>	Bending body backward, reach backward and touch free end of wand to floor behind.
<i>Rules</i>	Keep heels flat on floor while performing this stunt.

Coaching

The head bends backward with the trunk. The nearer the floor end the wand is grasped, the more difficult the feat. If this stunt is performed indoors, the floor end should be placed on a mat to prevent slipping.

Measurement

Achievement may be rated on basis of ability to hold wand at a prescribed place. Record lowest point. As a competitive event, the individual holding the wand nearest the floor end, and performing the stunt successfully, wins.

Monkey Mark*Materials*

A strong broom handle or heavy wand, and a piece of chalk.

Preparation

Stand, feet together, toeing a line. Grasp one end of wand firmly with both hands. Plant the other end on



FIG. 34. — MONKEY MARK

ground about four feet in front of feet. (If this stunt is performed indoors, one end of wand may be padded or placed on a mat to prevent slipping.)

<i>Stunt</i>	Lean body forward, resting weight on wand, and make a mark on ground as far forward as possible.
<i>Rules</i>	The performer is allowed to travel downward on the wand, hand under hand, as far as he is able before making his mark. No part of the body should touch the ground. The toes must not cross the line. The mark may be made with either hand.
<i>Measurement</i>	Achievement may be rated on basis of ability to chalk the floor a prescribed distance forward, — about five feet. Record longest distance. As a competitive event, the one marking the greatest distance wins.

Horizontal Lever

<i>Materials</i>	A vertical bar or lamp-post.
<i>Preparation</i>	Stand right side of body to bar. Twisting right hand forward and outward, grasp bar waist high. (In this position the palm is up, thumb out.) With left hand, grasp bar just over the head.
<i>Stunt</i>	Spring from feet, extending body out, horizontally, at right angles to bar.
<i>Rules</i>	Timing begins after both feet have left the floor.
<i>Coaching</i>	Keep the right elbow close to the side, allowing body to get full leverage from the elbow. The weight of the body in this position is partly borne on the right elbow.
<i>Measurement</i>	Achievement may be rated on basis of ability to hold this position a prescribed length of time — about five seconds. Record longest time. As a competitive event, the individual holding "lever" longest wins. The following Achievement Stunts may be converted into Competitive Stunts:

Chicken Walk, Walrus Walk, Duck Walk, Novelty Walk, Dog Run, Strong-Arm Hang, Three-Chair Layout, Scout Carry, Elephant Amble, Seal Slap, Chair Jump, Camel Waddle, Couple Hang Carry, Chair Bounce, Wall Pivot, Broom Lever, Hand Stand, and Movie Carry.

CHAPTER III

COMBAT STUNTS

The purpose of this chapter is to present and describe a series of contests of various kinds in which two individuals engage in combat.

Contests in which two persons of equal strength or skill struggle for supremacy, produce many beneficial effects. They strengthen the weak and inculcate chivalry in the strong. They develop attitudes of courage, fortitude, and determination in boys and girls. Combat stunts build character; they require nerve and mental stability more than any other form of physical activity.

It goes without saying that girls should engage in combats as well as boys. They should learn to repel attack and be able to defend themselves. Most of the combats found in this chapter are suitable for them. Couple contests should be made an essential part of the physical education of every normal child regardless of sex.

Combative contests and sports are designed to make skillful individuals rather than experts. They develop readiness to fight at short range and should teach one to take punishment in sportsmanlike manner. Teachers should encourage personal combat to a reasonable degree. Children need and love rough-and-tumble games. They should get bumps. They should learn to endure pain. They should be hardened. What if they do get slight bruises? The injuries are superficial, but the benefits will be lasting.

Every athlete knows that the boy who is afraid is the one

slight bruises? The injuries are superficial, but the benefits will be lasting.

There exists in child nature the compelling urge for inquisitiveness, adventure, and conflict. This urge needs satisfying, and does not infrequently in our modern youth find expression in many forms of juvenile delinquency. It becomes increasingly necessary, therefore, to provide such suitable situations as will create opportunity for wholesome outlet of these persistent desires in childhood and adolescence. Undoubtedly character training in a healthful, positive environment in the school situation—for example, engaging in wholesome bodily combat with playmates under sympathetic directorship—will aid considerably in reaching necessary social adjustment.

The series of contests is graded. The simplest and most natural movements come first, the more difficult and artificial follow. Most of these, such as wrestling and boxing, may be performed in a limited area of six or seven feet square, while others, as "Tug of War," require ten or fifteen feet in a straight line.

The organization is similar to that of Individual Stunts. The group, approximately ten in number, is in charge of a leader. In most cases no equipment is needed. The teacher, during an allotted time, may assign two or three contests to be engaged in by the group. The leader calls forth to the mat two opponents of equal skill and strength and signals the bout to begin. He acts as referee and insists upon fair play and obedience to rules. He may allow the bout to go on to the finish or may declare a draw if the contestants prove to be evenly matched. The leader now calls another couple to the mat or, if he sees fit, may allow several bouts to be carried on simultaneously. At no time during contests should the enthusiasm of the children exceed the judgment of the teacher. She should always be cognizant of the fact that exercising to the point of fatigue is dangerous to the growing child and should carefully guard against it.

In an eight or ten minute period, each member of the group may engage in two or three combats.

Many of these contests may be used for a class in open order formation on the gymnasium floor. In this formation, on signal, files one and two, three and four, etc., step together forming columns of couples. The couples now engage. Some contests



FIG. 35. — KNOCKING OFF HAT

may also be used for classroom activity. Children may sit and contest with their neighbors across the aisle.

The teacher should select contests carefully. He should keep in mind that these contests are effective only when the weak gain self-confidence and initiative, and the strong learn self-control; when the timid or sensitive child is encouraged and the aggressive bully frowned upon. A contest that develops into a vicious fight where the strong set out to hurt the weak should never be allowed. The spirit of play and good sportsmanship cannot be overemphasized, and every effort should be made to keep combats clean and fair.

Hand Slap

<i>Materials</i>	None.
<i>Preparation</i>	Players stand comfortably close to and facing each other. One of the players holds out his hands in front, palms up. The other places his hands, palms down, on his opponent's hands.
<i>Contest</i>	At the signal "go," the "underhand" player suddenly and unexpectedly withdraws one or both hands and attempts to swat either or both hands of his opponent.
<i>Rules</i>	The swatter may cross his left hand over in order to strike the left hand of his opponent. The other prevents being struck by pulling away his hand or hands whenever he senses an attack. Should the swatter withdraw a hand and miss in an attempt to swat, the contestants change hand positions. The swatted now becomes the swatter, and places his hands underneath.

Thunder Clap

<i>Materials</i>	None.
<i>Preparation</i>	Players stand slightly apart, facing each other, feet spread sideways well apart. They bend the arms so that the hands are shoulder high. The players' palms face each others'.
<i>Contest</i>	At the signal "go," each attempts to cause displacement of the other's feet by clapping the other's hand or hands.
<i>Rules</i>	The elbows are held close to the sides. Any hand may strike either of the opponent's, or both may strike simultaneously; for example, the left hand of one may suddenly cross over and slap the left of the other. Striking the wrist or arm does not count.
<i>Note</i>	An opponent is sometimes made to overbalance forward by drawing a hand back just as he is about to



FIG. 36. — THUNDER CLAP

strike. If the arms are held relaxed, it is not easy to be displaced.

Variation Try this contest in a squat position, knees separated.

Crane Slap

Materials None.

Preparation Players stand on one foot facing each other. Each raises his right hand straight forward in front of him, palms facing inward, touching each other. The left hand is placed behind the back.

Contest At the signal "go," contestants slap hands in attempt to make opponent lose balance, and touch the raised foot to the floor.

Rules The hands must be slapped and not pressed against each other. The elbow should be kept stiff. The free leg is used for balance. It may be wound around the stationary leg. Contest either on a fixed spot or moving about.

Variations

1. Try the contest standing on chairs.
2. Place both feet on a straight line, heel and toe touching, and contest.

Fist Fight

- Materials* A table, chair, or any raised surface.
- Preparation* One player is chosen to be "it." He places his fist (resting on small finger) on the table.
- Contest* At the signal "go," the other attempts to punch this fist, striking straight downward. If successful, he wins another chance. This continues until he misses. His opponent then has his chance.
- Rules* A "feint" does not count as a try. The hitter must actually try and miss. "It" may draw his fist away in any direction to avoid being struck.

Open Sesame

- Materials* None.
- Preparation* Contestants stand facing each other about two feet apart, feet planted firmly on the floor. They extend their arms, elbows stiff, straight out in front, so that the palms of one are resting against the palms of the other. The inside hands are the aggressor's.
- Contest* At the signal "go," the aggressor tries to force his opponent's arms wide open.
- Rules* The elbows and wrists of both contestants must be kept rigid. The hands are the only means of pressure. The feet should remain stationary during the contest.
- Note* Each contestant should have a chance to be the aggressor and resistor.
- Variations*
1. Try forcing hands down and up as well as out.
 2. Knee Spread. — Contestants sit on edge of chairs facing each other. The knees of one are inside and resting against the knees of the other. The knees of the inside one are the aggressor's. The aggressor tries to force his opponent's legs wide open. The hands are not in use during the contest and to get them out of the way they may be placed

on the hips. The toes must not be raised from the floor by either contestant.

Jug Handle

Materials None.

Preparation One player places his hands across his chest with the tips of the middle fingers touching, elbows extending out on each side like jug handles. The opponent stands facing this player.

Contest At the signal "go," opponent attempts to pry the arms apart, separating the fingers.

Rules The opener is allowed to work at the arms either separately or together. Jerking is not permissible; the pull must be steady.

Variation Try this contest with the finger tips on top of the head.

Spread the Eagle

Materials A wall, door, or other flat standard.

Preparation One contestant stands with back against the wall, his hands clasped behind his neck, and elbows pointing straight forward. His opponent stands directly in front and grasps the elbows, one in each hand.

Contest At the signal "go," the aggressor tries to force the defender's elbows back flat against the wall.

Rules The aggressor should not jerk the elbows back, but should use a steady even push on either or both arms.

Note Contestants should change places.

Crown Lift

Materials None.

Preparation One player places the tip of the index finger of the right hand on top of his head. His opponent stands facing him, grasping the raised wrist with his own right hand.

<i>Contest</i>	At the signal "go," the opponent tries to force the other to raise the finger tip from the top of his head.
<i>Rules</i>	The aggressor must push upward. He is not permitted to pull the defender's arm downward nor twist his wrist. The aggressor's free hand must not come in contact with his opponent's body.

Finger Fall

<i>Materials</i>	None.
<i>Preparation</i>	Both contestants stand right sides together. They side-step away from each other, each raising his inside arm sideward until the elbow is stiff. They now link index fingers.
<i>Contest</i>	At the signal "go," each attempts to displace the other by twisting opponent's finger.
<i>Rules</i>	The feet must be kept together, the elbow and shoulder rigid. The one causing the other to displace a foot, is credited with a "fall."
<i>Variation</i>	Try this with any finger and with either hand.

Arm's-Length Tag

<i>Materials</i>	None.
<i>Preparation</i>	Players stand, one arm extended forward at shoulder level.
<i>Contest</i>	At the signal "go," players chase and attempt to tag each other without being touched in return.
<i>Rules</i>	The elbow should be kept stiff, warding off attempts to be touched. A fair touch is one on the body. A touch on the hand or arm does not count.

Fencing

<i>Materials</i>	Two wands, each well padded at one end with paper or rags.
<i>Preparation</i>	Fencers assume position of "on guard," each with his right foot and arm pointed toward each other, knees

and right arm bent. They cross "foils." The left arm is curved upward over the head for balance.

Contest At the signal "go," fencers try to touch each other with the padded end of the "foil."

Rules A fair touch is one on the body between the waist and shoulder lines and bounded on the sides by a plumb line dropped from under the arm pits. When one fencer touches the other within this area it counts as a "touché" and the one touched cries "touché." A small "heart" pinned over that organ increases the interest and incentive. An official fencing mat is twenty feet long and two feet wide. Fencers start in the middle and must not leave this mat sideward or backward while engaged. Five points win.

Variations 1. Toe Tap. — Fencers using wands with unpadded ends, attempt to touch opponent's toe of either foot. They may move around within any prescribed area and may leap, jump, hop, etc., in effort to touch or evade a touch. Five touches may comprise a bout.
2. Try fencing with the left hand as well as the right.

Knee Fencing

Materials A mat or pads for the knees.

Preparation Wrestlers kneel on the right knee facing each other about a foot apart. The left leg is raised backward off the floor, foot held by the left hand. The contestants assume a fencing position, right index fingers crossing.

Contest At the signal "go," one attempts to push the other over sideward, tumbling him to the mat.

Rules The index finger must be held stiff. Should one let down the raised foot or be tumbled over, a "fall" is counted for the opponent.

Note Try this using the opposite knee and hand.

Dumb-Bell Pull

<i>Materials</i>	One dumb-bell (any size).
<i>Preparation</i>	Each contestant grasps a ball of the dumb-bell with one hand.
<i>Contest</i>	At the signal "go," each endeavors to wrest the bell away from his opponent by pulling, twisting, bending, etc.
<i>Rules</i>	No interference with opponent's body is permitted. Players are allowed to move around at will within a limited area. The free hand must not come in contact with the opponent.
<i>Variation</i>	Try this, hopping on one foot.

Hoop Drag

<i>Materials</i>	A large iron hoop.
<i>Preparation</i>	Opponents stand inside the hoop, holding it and leaning against it. They face in opposite directions.
<i>Contest</i>	At the signal "go," each endeavors to drag opponent backward to a given boundary line.
<i>Rules</i>	The hoop should be held waist high.
<i>Variation</i>	If the hoop is firm enough, try the reverse, each pulling backward on the rim instead of pushing forward. Here the losing opponent is compelled to travel forward. This is the more difficult contest.

Hand Tug of War

<i>Materials</i>	None.
<i>Preparation</i>	Draw two parallel lines on floor, fifteen or twenty feet apart. Contestants meet at mid-point between these lines. They stand facing each other, grasping each other's hands.
<i>Contest</i>	At the signal "go," each tries to drag opponent back over his goal line.

Rules

Any kind of hand grasp is permitted, i.e., butcher's grip, wrist grasp, handshake grasp, etc.

Variations

1. One-Hand Tug of War. — Same organization, rules, etc., but pulling with one hand only, other hand behind the back.
2. One-Foot Tug of War. — Same, etc., but on one foot. Try double hand and one hand tug on one foot. Should a contestant touch the raised foot to the floor, he loses.
3. Backward Tug of War. — Same, etc., opponents standing back to back, grasping both hands or a wand, or elbows linked.
4. One-Finger Tug of War. — Same, etc., opponents facing each other, hooking any finger and pulling. Should one release the hold, he loses.
5. Ankle Tug of War. — Same, etc., opponents facing each other, arms folded, standing on one foot. They hook ankles and pull backward. Try this variation, having a rope tied around contestants' free ankles and pulling backward.
6. One-Leg, Hop-Backward Tug of War. — This is the same as (5) except that opponents stand back to back, with one leg raised behind. They hook feet and pull forward. Try this with a rope tied around contestants' free ankles.
7. One-Hand Tug and Pick. — Opponents grasp an end of a six-foot rope with one hand. An Indian club is placed ten feet in the rear of each player. They tug, attempting to reach and pick up this club.

Note

All the above contests also prove very successful and interesting, using a short rope in place of the hand grasp. A wand or cane held either horizontally or lengthwise adds zest and interest to this form of contest.

Dragon's Mouth

- Materials* None.
- Preparation* Draw a circle six feet in diameter (representing a dragon's mouth). Contestants stand outside the circle.
- Contest* At the signal "go," each attempts to push the other into the dragon's mouth (into the circle).
- Rules* Use of the hands is permitted between the waist and shoulder lines only. Pulling is not allowed.

Island Fight

- Materials* None.
- Preparation* Draw a circle eight feet in diameter (representing an island). Within this circle contestants stand facing each other.
- Contest* At the signal "go," each endeavors to push the other off the island (out of the circle).
- Rules* Pulling is not permitted. Pushing must be done between the waist and shoulder lines only.

Head Push

- Materials* None.
- Preparation* Draw two parallel lines on floor twenty feet apart. Contestants meet at a point, midway between these lines. They stand facing each other, left foot planted forward firmly on the floor, right hand resting against each other's head.
- Contest* At the signal "go," each endeavors to push opponent back over the line.
- Rules* The left hand is placed either on the hip or behind the back. To allow opponent to get a good purchase with the open hand on top of the head, the head and trunk must be bent forward. Start with a straight elbow. There must be no contact of any other part of the body except the hand and head.

Variations

1. Chest Push. — Same organization, rules, etc., but right hand is placed on opponent's chest, other hand behind back.
2. Shoulder Shove. — Same organization, rules, etc., but right hand is placed on opponent's right shoulder, other hand behind back.
3. Shoulder and Elbow Push. — Same organization, rules, etc., but right hand on opponent's left shoulder, left hand grasping other's upper right arm.
4. Boxing Shove. — Same organization, rules, etc., contestants allowed to use both hands, pushing opponent backward, hands in contact with opponent's body between shoulder and waist lines only.
5. Hand Push. — Arms raised forward, elbows rigid, fingers interlaced with opponent's. Same, elbows bent.
6. Overhead Push. — Arms extended overhead, elbows stiff. Same, hands down in front of thighs, elbows stiff (chest touching). Same, arms sideways (wrists touching or fingers interlaced).
7. Back-to-Back Shove. — Contestants stand back to back, hands clasped overhead, sideways, or along-side of thighs. Same, arms folded on chest.
8. Side Shove. — Contestants stand right sides touching, left sides to boundary lines. Shoving is done by the shoulders, hips and legs. The hands are not permitted to assist in any way.

Push and Pull*Materials*

None.

Preparation

Draw two parallel lines on floor, fifteen feet apart. Contestants meet at a point midway between these lines and grasp hands.

Contest

At the signal "go," contestants start pushing each other toward their respective home line. At a second signal, they turn and commence pulling the other

toward the same boundary line. The one causing the other to cross his home line wins.

Rules

Pushing is allowed between the waist and shoulder lines only. Any grasp is permitted in pulling, with the stipulation that the clothing alone must not be grasped.

Bulldog*Materials*

A rope, six feet long, or a wand, stick, or iron hoop.

Preparation

Draw two parallel lines, twenty feet apart. Each contestant stands on a line opposite the other. The rope is thrown by a neutral player midway between the two "bulldogs."

Contest

At the throw, they run for the rope, grasp it and attempt to get it back across their boundary line.

Rules

As a rule, both will grasp the rope at about the same time, resulting in one "dog" dragging the other back to his "den." There must be no contact of hands or other part of body of contestants during the tussle.

Fowl Fencing*Materials*

Two stools or chairs.

Preparation

Place stools about two feet apart. Each contestant stands on one foot on a stool, facing his opponent. They cross index fingers.

Contest

At the signal "go," they slap index fingers, each attempting to tumble opponent off his perch.

Rules

Touching the chair with the other foot constitutes a "touch." The index fingers only are to engage. They must be kept rigid. The free foot and hand are used for balance.

Note

Make the jousting contest more interesting and difficult by having the free leg wound around the stationary one, and the free hand folded behind the back.

Variations

1. Stool Tilting. — Contestants using padded wands attempt to dislodge each other from stool. They may tilt on one or both feet. Also one or both hands may be used. However, both must tilt alike. Dislodgment or touching the free foot to the stool constitutes a "fall."
2. Try slapping hands to displace opponent from perch.

Going Down*Materials*

None.

Preparation

Opponents sit slightly apart on floor, trunk erect, right sides touching (facing opposite directions). The legs are extended forward, flat on the floor. Each places his right hand on his hip, elbow pointing straight out to the side, forearms touching. The left hand is held sideways for balance.

Contest

At the signal "go," each attempts, by exerting pressure against opponent's arm, to force opponent over backward to a reclining position.

Rules

The left hand must not touch the ground. The knees should be kept stiff.

Foot Push*Materials*

None.

Preparation

Contestants sit on floor facing each other, knees bent upward, feet resting against each other's. The arms are braced firmly, by placing the hands on the floor just back of the hips.

Contest

At the signal "go," each attempts to straighten out his own knees by pushing against his opponent's feet.

Rules

The feet should be slightly apart. Contestants should endeavor not to let the feet slip from position.

Note

This is sometimes played by having a second individual sit back to back against each contestant, acting as a human brace.

Cock Fight

Materials

A wand or broomstick.

Preparation

Two boys representing "cocks" sit on the floor facing each other, knees drawn up. Their toes just touch each other's. Their hands are clasped around in front and over the shins. This position is made more



FIG. 37. — COCK FIGHT

secure by thrusting a wand over one arm, under both knees and out again on the other side over the other arm. The "cocks" are now ready for the fight.

Contest

At the signal "go," the contestants try, with the aid of the toes, to lift their opponent's feet high enough to cause him to lose his balance and roll over on his back.

Rule

The hands must remain clasped during the contest.

Note

Frequently both "cocks" turn over at the same time, when neither scores, and the fight commences again.

Hand Wrestling

<i>Materials</i>	None.
<i>Preparation</i>	Wrestlers stand facing in opposite directions, outsides of right feet touching. Both feet are flat and firm on the ground. They clasp right hands.
<i>Contest</i>	At the signal "go," each tries to cause opponent to move one foot from place or make any part of his body touch the ground. This constitutes a "throw."
<i>Rules</i>	The hand may be twisted, pushed, or pulled. No other part of the bodies must touch throughout the match. The left hand is used for balance.

Toe Wrestling

<i>Materials</i>	A mat.
<i>Preparation</i>	Contestants sit on the mat facing each other, arms folded, knees up, feet resting against each other's.
<i>Contest</i>	At the signal "go," each attempts to tumble the other one backward, pushing with one foot or both at will.
<i>Note</i>	To be overbalanced does not easily happen, if the legs are kept relaxed, and the knees allowed to flex readily. However, a sudden thrust will often do the trick.

Tumble Teeth

<i>Materials</i>	A clean handkerchief or strip of gauze.
<i>Preparation</i>	Contestants kneel, facing each other, about a foot apart. Each places one end of handkerchief in his mouth and folds his arms behind the back.
<i>Contest</i>	At the signal "go," each attempts to pull the other forward, to overbalance him.
<i>Rules</i>	At the start of the contest, the players should be no farther apart than to allow for an upright position of the trunk after the handkerchief is between the teeth. In other words, one should not have the advantage of a purchase with the trunk bent backward while his opponent's body is upright or even bent slightly forward.

Nimble Jack

- Materials* None.
- Preparation* Contestants stand apart facing each other.
- Contest* At the signal "go," each attempts to step on either foot of his opponent.
- Rules* Side-stepping, jumping, etc., is permitted to attack or evade, while the arms are used as in sparring to defend and repel. Players are not to attack each other as in boxing.
- Note* Excess of movement may be controlled by having the bout take place within a circle of about ten feet in diameter.

Knocking Off Hat

- Materials* Two caps or hats, preferably derbies.
- Preparation* Players stand facing each other about two feet apart, feet well planted on the floor, hats on heads.

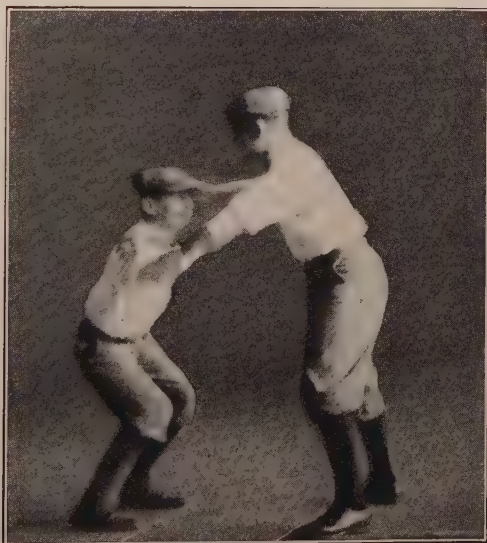


FIG. 38. — KNOCKING OFF HAT

<i>Contest</i>	At the signal "go," contestants spar as in boxing, endeavoring to knock off opponent's hat.
<i>Rules</i>	Both feet must remain stationary in place.
<i>Note</i>	This is similar to boxing inasmuch as there is attacking, parrying, ducking, etc., except that contestants attempt to strike the hat only.
<i>Variation</i>	Have one only wear the hat. In this case the wearer becomes the defender, the other the aggressor. The defender is not permitted to attack, but attempts only to prevent his opponent from displacing the hat. The aggressor endeavors only to strike the hat and must not attack the body.

<i>Materials</i>	None.	Open Hand Boxing
<i>Preparation</i>	Two boxers assume boxing attitude. The right hander stands with his left foot and left hand extended toward opponent.	
<i>Contest</i>	At the signal "go," boxers attack and defend, striking each other as often as possible and blocking blows as skillfully as they can.	
<i>Rules</i>	Boxers should stay within a limited square area. The open hands only should be used. Children should not be permitted to box more than two or three rounds. A round should not exceed two minutes, with a rest of one minute between rounds.	
<i>Note</i>	If boxing gloves can be secured, a real bout becomes more interesting. No sport induces greater attitudes toward fair play, good sportsmanship, and chivalry than boxing. Self-control is learned and manliness developed through this international sport. More of it should be done in our public schools.	

Variations (with gloves)

1. Kneeling on both knees on a mat and boxing.
2. Kneeling on both knees on a mat (blindfolded), boxing with both hands.

3. Kneeling on both knees on a mat grasping one hand of opponent and boxing with other hand (blindfolded or not).
4. Kneeling on both knees on a mat, boxing with one hand, other behind the back.
5. Standing, left hands joined, boxing with the other.
6. Standing, boxing with one hand, other placed behind the back.
7. Standing, (blindfolded) and boxing with both hands.
8. Novelty Boxing Bout. — Boxers stripped to waist. Cover the gloves with cloth or towels. Place in each boxer's corner a plate of lamp-black. The cleaner boy at the end of the bout wins.
9. Knee Slap. — Boxers standing, using both hands. They attempt to slap either knee of opponent. This counts one point. Blocking, side-stepping, feinting, etc., are permitted, but not clinching, holding or tripping. Five points win.
10. Barrel Bout. — Boxers stand in barrels, placed about a foot apart. They box in attempt to turn opponent over backward, barrel and all.
11. Try boxing, feet tied at ankles, or combatants tied in a sack.

Elbow Wrestling

Materials

None.

Preparation

Wrestlers lie on the ground, flat on their stomachs, resting their right elbows close together on the ground, forearms up. They now clasp right hands.

Contest

At the signal "go," each tries to force opponent's hand to the ground.

Rules

The elbows must be kept stationary on the ground.

Note

This contest is more comfortably engaged in across a table or desk. It may be done either sitting or standing.

Variation

Have the contestants stand on a straight line, about two feet apart, facing opposite directions, holding a wand between them. This is done by having each grasp an end with the left hand held behind the back. They now place right elbows on the wand and grasp hands. The contest goes to the one who displaces the other fellow's elbow from the wand.

One-Sided Wrestle*Materials*

None.

Preparation

Wrestlers stand on one foot facing each other. They join right hands.

Contest

At the signal "go," each attempts to make the other lower his raised foot to the ground, or touch the ground with his free hand. This constitutes a "fall."



FIG. 39. — ONE-SIDED WRESTLE

Rules

The free hand must not touch opponent during the tussle. Contestants are permitted to move around within a limited area. They may jerk or pull, but must not release the grasp, nor allow any other part of the body than the hand to touch opponent.

Double-Hand Wrestle

- Materials* None.
- Preparation* Wrestlers stand comfortably close and face each other, each with feet sideways, well apart, toes and heels on a straight line. They grasp hands.
- Contest* At the signal "go," each tries to displace one or both feet of opponent. This constitutes a "fall."
- Rules* Pulling, pushing, and twisting of the hands is permitted, but pressure against opponent's body is not allowed. Should either purposely disengage the hands, he forfeits the bout.

Lunge-and-Hop Fight

- Materials* None.
- Preparation* Draw a six-foot circle on the ground. One player stands outside the circle and lunges so that the forward foot rests entirely within the circle, the rear foot outside. Both feet rest firmly on the ground. His opponent takes a position inside the circle, standing on one foot. His arms are folded on his chest.
- Contest* At the signal "go," the hopper (inside) tries to make the lunger move one of his feet, while the lunger attempts to make the hopper put down his raised foot or unfold his arms.
- Rules* A "fall" is also counted if the hopper leaves the circle. The lunger is permitted to use his hands and arms to push and slap, but not to hold, grasp, or pull.

Butcher's Grip

- Materials* None.
- Preparation* Contestants stand comfortably close, facing each other. Each grasps the other's hands, taking the "butcher's grip" (four-finger hook — palm of one player is down, palm of the other is up).

- Contest* At the signal "go," each tries to pry open the other's fingers.
- Rules* Contestants are allowed to move about. The hands only may be in contact.

Wrestler-Hold Wrestle

- Materials* None.
- Preparation* Wrestlers stand close, facing each other, feet well apart sideways, toes and heels on a straight line sideways. Each puts his right hand on the back of his opponent's neck, left hand on opponent's right elbow.
- Contest* At the signal "go," wrestlers endeavor to make the other move one or both feet from place. This constitutes a "fall."
- Rules* Pulling and pushing are permitted. No other part of body except the hands may touch.

Head Pull

- Materials* Two leather belts, a large towel, strip of canvas, or anything that will not cut the flesh.
- Preparation* Two contestants sit on floor, back to back, knees extended. The belts, buckled together to make a continuous strap, are attached around the heads, resting against the foreheads. The hands are placed flat on the ground alongside the hips.
- Contest* At the signal "go," each player bends forward striving to overbalance the other backward.
- Rules* The head must be kept up but not back. The hands may not be moved from the ground alongside the body. A "fall" is scored if the collar slips over the head of a contestant.
- Variations*
1. Try this contest either from a standing position, back to back, feet in a fixed position, or kneeling, trunk erect, arms folded on chest or behind back.
 2. Try contest, opponents facing each other.

<i>Materials</i>	None.
<i>Preparation</i>	Draw two parallel lines, fifteen feet apart. Opponents face each other at a point midway between these lines. They interlace their fingers behind each other's necks.
<i>Contest</i>	At the signal "go," each attempts to pull the other backward across boundary line.
<i>Rules</i>	Should one bend his head, causing his opponent to slip his grasp, he loses. He loses also, who is unable to retain the grasp. The bodies must not be in contact in any other way than the prescribed neck hold.

Stick Stand

<i>Materials</i>	A wand, cane, broom handle, or other strong stick.
<i>Preparation</i>	Two players sit opposite each other on the floor, knees bent, toes touching. They grasp a stick, held horizontally between them.



FIG. 40. — STICK STAND

<i>Contest</i>	At the signal "go," each endeavors to pull opponent to a standing position.
<i>Rules</i>	Each braces toes of feet against the other's. The hands grasp the stick well apart.

Variation Try this contest, players gripping fingers instead of a wand.

Indian Wrestling

Materials A mat.

Preparation Wrestlers lie on the mat, flat on their backs, right sides together, facing opposite directions. They lock arms at the elbows.

Contest At the signal "go," each contestant raises his inside leg at right angles to the mat, and locking it with opponent's leg at the knee, attempts to roll him over from position, inward upon his face.

Rules In starting the contest, raise and lower the right leg twice before locking on the third raise. The outside (left) hand is placed sideward on the mat for balance.

Club Pull

Materials One or two Indian clubs.

Preparation Contestants join hands forming a circle, with the club or clubs standing in the center.

Contest At the signal "go," each player tries to force the other to knock over the club.

Rules Pulling, pushing, jerking, tripping, or any other form of interference is permitted in the endeavor to make opponent overturn a club.

Variations Try same, hopping about on one foot. Try same, using only one hand while hopping.

Knee Wrestling

Materials A mat.

Preparation Wrestlers kneel close, facing each other, arms folded behind the back.

Contest At the signal "go," each attempts to tumble the other over.

Rules They may move around on the knees, using the shoulder and upper arm, in their endeavors to topple each other over. The one succeeding within two minutes wins. Should the contest go the full round, it is declared a draw.

Variation Wrestlers on knees, same as above, except that they join hands, each attempting to overturn the other. The one so doing and retaining his own balance wins.

Rooster Fight

Materials None.

Preparation Contestants stoop down and grasp ankles from behind. Hands are on the insides of the legs, palms facing out, thumbs back.



FIG. 41. — ROOSTER FIGHT

Contest At the signal "go," each tries to displace opponent by shouldering him about, causing him to be overthrown or to loosen the grasp on his ankles.

Rules This constitutes a "fall."

Note The contesting area may be limited by a circle about eight feet in diameter. The one forcing the other outside the circle wins.

Bear Fight

<i>Materials</i>	None.
<i>Preparation</i>	Draw a ten-foot circle on the floor. Fighters take places within the circle, standing on one foot, holding other up behind with opposite hand.
<i>Contest</i>	At the signal "go," contestants butt each other around inside the circle, using the shoulder and upper arm.
<i>Rules</i>	Lowering free foot to ground, releasing grasp on free foot, or being forced out of circle constitutes a "fall."
<i>Variations</i>	1. Try having contestants fight, hopping on one foot, arms folded on chest or behind back. 2. Foot Tie Fight. — This is governed by same rules except that players have both legs bound together at ankles. They butt each other around in endeavor to force opponent to fall over or unfold arms. Try same, each player in a sack.

Link Tussle

<i>Materials</i>	None.
<i>Preparation</i>	Two contestants face each other, each making a circle with his arms. Players interlock the circles, forming two links. Each clasps his hands, interlacing the fingers.
<i>Contest</i>	At the signal "go," contestants endeavor to break the other's hold without unclasping his own hands.
<i>Rules</i>	Pulling, jerking, twisting, etc., are permitted. Butting with head or tripping with feet is barred.

Cane Tussle

<i>Materials</i>	A cane, wand, or other long stick.
<i>Preparation</i>	Contestants sit on floor facing each other, balls of their feet resting against each others', heels on the ground. They grasp a stick, held upright between them.
<i>Contest</i>	At the signal "go," they attempt to overthrow each other.

- Rules* The wrestlers may push, pull, or twist the stick, but must not release their hold on it. Should one do so, he loses. They may also push with the feet, attempting to overbalance opponent, but the heels must remain on the ground.
- Variation* Try this contest, each holding one end of the stick (horizontally), contestants pulling and tugging at the ends. Instead of both heels being upon the ground, place the heel of one foot on top of the toes of the other.

Bull Neck

- Materials* None.
- Preparation* Contestants stand facing each other about a foot apart, left foot slightly in advance of the right. Each places his left hand on the other's chest, elbow straight. The right hand is placed behind opponent's head.
- Contest* At the signal "go," each attempts to pull opponent's head forward, forcing his chin to his chest.
- Rules* A fair purchase on the head must be given each other. A "fall" is declared against the one who purposely bends his head forward, causing the other to slip his grasp, or whose chin is forced to the chest.
- Variation* Try contest, clasping both hands instead of one, behind opponent's head.

Japanese Wand Tussle

- Materials* A heavy wand, cane, broom handle, or strong stick.
- Preparation* Two contestants stand about a foot apart facing each other. They hold a wand horizontally between them at thigh level, hands well apart. One is the aggressor, the other, the defender.
- Contest* At the signal "go," the aggressor endeavors to force the wand upward over head. The defender tries to prevent the wand from being raised.

Rules

Contestants may move about but must continue to face each other throughout the contest. Should one release his hold on the wand a "fall" is counted against him. The bodies should be kept slightly apart, allowing freedom of movement during the struggle.

Note

Each should have a chance to be the aggressor and defender.

Variation

Wand Leveler. — Hold wand horizontally overhead, hands wide apart. Aggressor tries to force wand down level with the knees, other resisting.

Japanese Stick Twister

Materials

A heavy wand, cane, broom handle, or other strong stick.



FIG. 42. — JAPANESE STICK TWISTER

Preparation

Contestants stand comfortably close, facing each other. They hold a wand horizontally between them, hands wide apart. One is the aggressor, the other the defender.

<i>Contest</i>	At the signal "go," the aggressor attempts to pull the right end of the stick down, raising and crossing the left end over, touching this end to the floor. The defender opposes him.
<i>Rules</i>	There should be as little bodily contact as possible during the tussle. Should one lose his grasp of the wand, a "fall" is scored for the other.
<i>Note</i>	Each contestant should have a chance to be aggressor and defender.
<i>Variation</i>	Try having both attempt to touch their own left ends to the floor at the same time.

Cane Wrestling

<i>Materials</i>	A strong wand, cane, broom handle, or strong stick.
<i>Preparation</i>	Contestants stand facing each other grasping the cane held horizontally in front, waist high, with hands well apart.
<i>Contest</i>	At the signal "go," each attempts to wrestle the cane away from the other.
<i>Rules</i>	Neither tripping nor butting of the head is permitted; all other body contacts are allowed.

Rock Wrestle

<i>Materials</i>	None.
<i>Preparation</i>	Two players stand back to back and link arms at elbows.
<i>Contest</i>	At the signal "go," each tries to lift opponent on his own back by raising opponent's feet off the floor.
<i>Rule</i>	Both must start the contest standing up straight, feet flat on the floor.
<i>Variation</i>	Wand Pull. — Contestants stand erect, back to back, holding a wand overhead (horizontally) between them. The arms are extended at full length. Each attempts to pull the wand forward and downward to his chest.

Swat the Fly

- Materials* Some newspaper or two towels, and a mat.
- Preparation* Roll the newspaper, making two strong "swatters" of equal length and bulk. Two players, blindfolded, get down on the mat on their hands and knees. The swatter is held in the right hand.
- Contest* At the signal "go," they commence hitting each other as often as possible.
- Rules* The one who scores the largest number of hits in a given time wins. The stroke must be downward, not from side to side nor upward. Both knees and the left hand must remain on the mat at all times.
- Variation* Try having one "it," the other the evader. "It" holds the swatter and cries, "Where are you?" Whereupon the evader cries, "Here!" and seeks to avoid "it" who attempts to swat him.

Foot Push

- Materials* A stool or other seat without a back.
- Preparation* The victim sits on the stool, one leg raised horizontally in front of him. The assailant stands in front of him on one foot, the other likewise raised horizontally in front.
- Contest* At the signal "go," the assailant attempts to tumble the victim over backward off the stool by thrusting his raised foot against that of his opponent.
- Rules* The assailant, standing on one leg, makes continuous attacks on his victim. Failing after a reasonable time, they change places. The arms are used for balance.

Cumberland Wrestling

- Materials* None.
- Preparation* Wrestlers stand close and grasp each other firmly around the waist.

<i>Contest</i>	At the signal "go," each attempts to lift opponent off the floor.
<i>Rules</i>	No throwing is allowed. Three "falls" constitute a bout. If, after two minutes of wrestling, neither has scored a "fall," the bout is declared a draw.

Dog Fight

<i>Materials</i>	Two leather belts buckled together, large towel, strip of canvas, or anything that will not cut the flesh.
<i>Preparation</i>	Two contestants face each other, on hands and knees, heads about a foot apart. The belts, buckled together to make a continuous strap, are placed over their heads, resting like a collar against the back of the heads. The strap should be long enough to encircle the two, and allow for a little slack. The heads are up and back.
<i>Contest</i>	At the signal "go," each attempts to pull opponent forward across a designated line or wrestle until one's head is pulled forward releasing the strap. Either result constitutes a victory for opponent.
<i>Rules</i>	The hands and knees must remain on the ground throughout the fight.
<i>Variations</i>	<ol style="list-style-type: none">1. Try having contestants sit on floor, facing each other, or on knees, trunk erect, arms folded behind backs or on chests.2. Try the contest standing. Displacement of feet scores a point for opponent.

Cat Fight

<i>Materials</i>	A long, strong curtain pole, board, or other similar "riding" contrivance.
<i>Preparation</i>	Two contestants, facing each other, sit astride the pole, legs hanging down. The pole may be placed over the

backs of two chairs. It is necessary to have a non-contestant sit in each chair to prevent its overturning.

Contest

At the signal "go," each attempts to tumble the other off the pole.

Rules

Only the open hand is permitted to be used, the players sparring and striking as in boxing. The hands are not allowed to touch the pole. Should one fall off or touch the pole with either hand, he loses.

Side Swipe

Materials

None.

Preparation

Contestants stand on one foot, arms folded.

Contest

At the signal "go," each contestant, hopping on one foot, tries to force opponent to touch the ground with his free foot.

Rules

The interfering is done entirely by a side movement of the free leg. The arms and shoulders may not be used in this contest.

Ball Struggle

Materials

A large ball, as a basket, soccer, volley, or foot ball.

Preparation

The ball is given to one player, the defender. His opponent, the aggressor, stands off.

Contest

At the signal "go," the aggressor attempts to take the ball away from the owner.

Rules

The aggressor is permitted to use any hold or grasp, even to tripping and throwing, except that the clothing must not be grasped or pulled. The defender must not attack his opponent, but may twist, turn, jump or otherwise avoid losing the ball in any possible way. It is well to define a wrestling area for this struggle.

Note

Each player should have an opportunity to be both aggressor and defender.

Medicine-Ball Push

- Materials* A medicine ball.
- Preparation* Contestants stand close, facing each other, feet firmly braced on the floor, one foot slightly in advance of the other.
- Contest* At the signal "go," each tries to cause opponent to displace a foot by passing the medicine ball forcibly from one to the other.
- Rules* The medicine ball is shoved by one into the body of the other, who receives and returns it quickly. The ball must be pushed, not thrown, into opponent's body. One or both hands may be used. No rest is allowed between pushes, the ball being returned as soon as received. A fair push is one received between the waist and shoulder lines.

Wrist Wrestle

- Materials* None.
- Preparation* Wrestlers stand, facing each other, arms extended overhead. They interlace their fingers.
- Contest* At the signal "go," each bends opponent's wrists backward, trying to force the other to his knees.
- Rules* At the start, the hands are brought down in front of the bodies, each exerting pressure on the other's fingers. The wrists may be bent backward but must not be turned sideward. No part of the body, other than the hands, may be in contact.

Nutcracker

- Materials* A chair or any other seat.
- Preparation* One player sits on edge of seat, knees well apart, hands on knees. The other kneels on floor in front of sitter.

- Contest* At the signal "go," the sitter endeavors to box the ears of the kneeler, who avoids being struck by bobbing his head up and down between sitter's knees.
- Rules* The sitter opens and claps his hands together endeavoring to "crack the nut." He must do this with his elbows stationary on his thighs so that the hands clap consistently in the same place. The "nut" ducks up and down and quite easily avoids being cracked.
- Note* Have the players change places. This game may readily be played, contestants standing.

Basketball Battle

- Materials* Two basket, volley, or soccer balls, or two inflated bladders, and string.
- Preparation* Tie about four feet of string to the cross lacing of each of the inflated balls. Draw a seven-foot circle on the floor. Battlers each wind about a foot of the string around their right hands and stand within the circle. The left hand is placed behind the back.
- Contest* At the signal "go," the battle begins. Each attempts to score the largest number of clean, fair hits with the basketball.
- Rules* The fighters are allowed to move around inside the circle. If one steps on or outside the circle, he loses. A fair hit is one striking anywhere on the body between the ankle and shoulder lines, on the front, side or back of the body. To count as a fair hit, the ball and not the string, must strike the body. Count one point for every fair hit. Striking opponent on the head with the ball forfeits the match.

Rough Rider

- Materials* None.
- Preparation* Two players, standing upright, each with rider on back. The rider's legs are wound tightly around his mount's waist.

- Contest* At the signal "go," each rider attempts to unhorse opponent.
- Rules* This is accomplished when any part of a rider's body touches the floor. Riders may use hands to push and pull. Horses, on moving about, may interfere with each other in an attempt to dislodge opponent's rider but must not use their hands.
- Variations*
1. Try contest, horse standing upright, rider sitting on horse's shoulders, horse holding rider's legs wound under the armpits and around the back.
 2. Try contest, horse on knees, trunk erect, rider sitting on horse's shoulders (horse may move about or remain stationary).
 3. Try contest, horse on hands and knees, rider sitting on horse's back, legs locked around horse's body. Horse may not remove hands from floor. (Rider may use arms or have them folded on chest or behind back.)
 4. Try contest, horse on hands and knees, rider standing on horse's back. Rider pulls with hands to dislodge opponent.
 5. Try contest, horse on hands and knees; rider sits, knees bent, feet on horse's back. Pushing only is permitted.
 6. Broncho Buster. — Broncho on hands and knees, cowboy sitting on his back, legs wound tightly around broncho's abdomen. Rider may take any hold he wishes. At the signal "go," broncho tries to unhorse the cowboy. This is accomplished when any part of the cowboy's body touches the floor. The broncho is allowed to run, or rear on his knees, removing the hands from the floor, but must not stand upright on feet nor roll forward or sideways.

Greco-Roman Wrestling

<i>Materials</i>	A mat.
<i>Preparation</i>	Contestants stand, facing each other. They may take any body grasp.
<i>Contest</i>	At the signal "go," each attempts to throw opponent to the mat.
<i>Rules</i>	A "fall" is called when any part of the body, other than the feet, touches the mat. The legs may be used to help cause the fall.

Trip Step

<i>Materials</i>	A mat.
<i>Preparation</i>	Contestants stand facing each other, feet well apart. They clasp right hands.
<i>Contest</i>	At the signal "go," one attempts to upset the other by kicking his opponent's foot or feet from under him.
<i>Rules</i>	Tripping is done by a side sweep of one foot. One foot must always be in place. A "fall" is declared when any part of the body other than the feet touches the ground. The free hand is used for balance.
<i>Note</i>	The right hands are joined to prevent too violent a fall to the ground. This precaution is unnecessary with experienced players.

Catch-as-Catch-Can Wrestling

<i>Materials</i>	A large mat.
<i>Preparation</i>	Wrestlers stand, facing each other, feet apart and well planted on the floor. They bend forward and take the wrestler's hold (right hand on opponent's upper left arm near the shoulder, left hand on opponent's right arm near the elbow, heads locked).
<i>Contest</i>	At the signal "go," each endeavors to throw opponent, and pin his shoulders flat to the mat.

<i>Rules</i>	Any fair hold of the feet, legs, arms, or body is permitted.
<i>Note</i>	For boys of the elementary and junior high school age, a bout as violent as this should not exceed two or three minutes in length.
<i>Variation</i>	Start the bout from a position with hands and knees on the mat. One starts by being the aggressor.

Hog Tie

<i>Materials</i>	Two pieces of strong rope, each about four feet in length, and a mat.
<i>Preparation</i>	Contestants each take a rope and assume a position on the mat, on their hands and knees, facing each other.
<i>Contest</i>	At the signal "go," each endeavors to tie together the other's ankles, at the same time preventing his own from being tied.
<i>Rules</i>	Any fair wrestling hold of the legs and arms is permitted in the attempt to rope opponent.
<i>Note</i>	This is a rough-and-tumble fight for real boys. Shoes should not be worn. A bout should not exceed two minutes.

CHAPTER IV

STUNT GAMES

We have here games to be played by small numbers (ten or fifteen) in comparatively small spaces. No one of them is difficult to understand or teach. They are all simple and interesting, some more exciting and rougher than others. These novel games should not be used as a steady diet, but rather as an occasional snappy finish to a very conservative, formal lesson, or as a reward after an especially fine performance. A short novelty game at the end of the gymnasium period often saves the day for class and teacher and puts both in a mood to "carry on" to the next period with renewed enthusiasm.

This chapter introduces a number of old street games, played by every boy and girl of the past generation. "Par and Leader," "Johnny Ride a Pony," "Follow Master," "Hop Scotch," and "Spanish Fly" are examples of these. The author feels strongly, that these games, seemingly unfamiliar to the children of to-day, should be revived. In fact, he believes they ought to be incorporated in the course of study and taught right in the school.

Team and nonteam games are given here. Team games have an evident value, in that a certain social unselfishness is naturally brought about. At the same time, nonteam games have splendid values. They are often a means of sublimating undesirable traits, which no amount of team work could effect. To participate willingly, to coöperate enthusiastically without the desire or hope of reward, to appreciate the help of criticism, these are some of the valuable traits exercised in nonteam games.

We are often confronted by the problem of the "antisocial" child. This type of child should be induced to play games. Indeed, he is almost more in need of intelligent sympathy and scientific understanding than is the normal, happy boy or girl. The teacher can add no greater contribution to this child's life than, by patient and tactful direction, to restore attitudes of confidence and courage, and inspire him with the spirit of coöperation, the love of social contact, and the thrill of competition.

The games classified in this chapter are graded, beginning with the less strenuous and those of low organization requiring few rules, and gradually increasing in difficulty to the rougher and those of more complex order. Those at the beginning of the chapter are more suitable for girls, while the later games, such as "Bouncing the Barrack's Bully" in a blanket, or "Tossing the Stiff" along a double line of partners, are excellent for boys.

Whenever possible, the teacher should take part in a game. No teacher who plays with his children ever loses the spirit of play. This play spirit has been and ever will be one of the best reasons for personal contact between teacher and pupil. Participation by teacher and pupil has been a great factor in socializing formal school life.

At the end of this chapter is a list of penalties to be used in lieu of eliminating a child from a game. These penalties may be imposed upon the slow and careless player for the purpose of jacking him up and stimulating attentiveness. The teacher should be present, however, and make sure that the penalty is inflicted only in a spirit of fun. No malice should be tolerated and the teacher should guard against the persistent punishment of one boy. In addition are two lists of devices, one for deciding the player who picks first in choosing sides and the other for determining the one to be "it" in a nonteam game.

TEAM GAMES

Link Tag

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a large square (or circle) around the sides of the playing space (twenty feet square).
<i>Preparation</i>	Teams take places on opposite sides of the square. Players on each team stand behind their leader, each with his arms locked around the waist of player in front of him. Teams are facing opposite directions.
<i>Game</i>	At the signal "go," teams run around the sides of the square, the leader of each team trying to tag the rear end of the line in front of him.
<i>Rules</i>	The groups must remain on the lines. Even if a leader succeeds in touching the last man on the other team, if his own chain has broken, the tag does not count. A point is scored, however, if opponent's line has broken. Human posts, or Indian clubs stationed at corners, serve to control fair running.
<i>Winner</i>	The team that succeeds in touching the last man of the team ahead and whose own team remains intact wins.
<i>Variation</i>	Try the game, having three or four short teams compete at once. Here, each team touched is eliminated until only one remains.

Broncho Tag

<i>No. players</i>	Four, or groups of four.
<i>Materials</i>	None.
<i>Floor plan</i>	Any clear space (fifteen feet square).
<i>Preparation</i>	Teams of two, stand a short distance apart. Each team arranges itself, so that one player stands directly behind his partner. The one in front, the broncho,

folds his arms on his chest, the cowboy behind places his hands on the broncho's shoulders. One team is "it."

<i>Game</i>	At the signal "go," the broncho of this team maneuvers so that his cowboy behind can tag the cowboy on the other team. The broncho on the second team tries to prevent this by continually facing the opposing broncho.
<i>Rules</i>	Teams may move about freely over playing area.
<i>Winner</i>	The team whose cowboy succeeds in tagging the opposing cowboy or whose opponent removes his hands from his broncho's shoulders.
<i>Note</i>	The game may be played, having one team "it," and several other teams endeavoring to avoid being tagged.
<i>Variation</i>	Fox and Geese. — Any number of players standing on line behind a leader, the gander. A fox is chosen to be "it." The fox tries to tag the last one on line, the goose. The gander protects his goose by stretching out his arms and dodging about in front of the fox. The goose is not allowed to touch the fox. If the line is too long, the last few may be touched instead of the last one only.

Tug of War

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	A thirty-foot rope.
<i>Floor plan</i>	Draw a short line across the middle of the playing space (6' x 25').
<i>Preparation</i>	Teams line up on either side of this line, facing each other, holding the rope between them, ready for the tug. Players grasp rope with both hands. A handkerchief is tied at the center of the rope. This center point is directly above the middle line drawn on the floor.

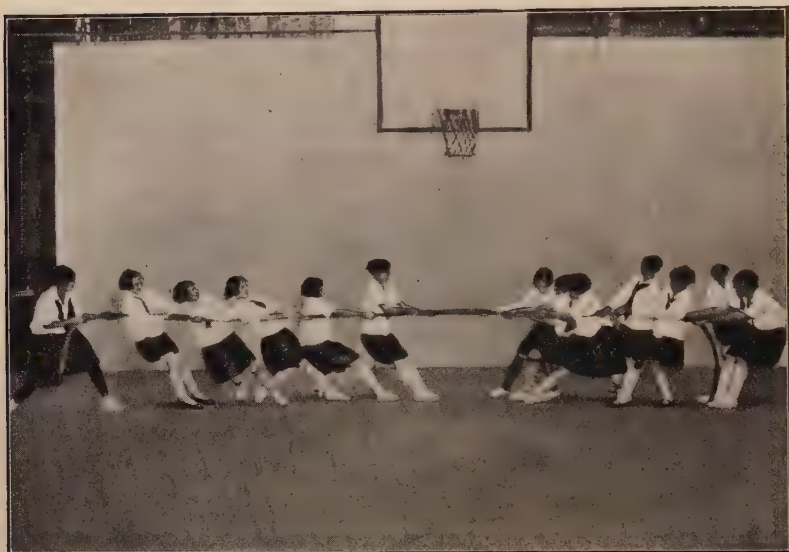


FIG. 43. — TUG OF WAR

- Game* At the signal "go," teams pull away from each other, trying to drag the first man of the opposing team across the middle line.
- Rules* The first man on either side should be the same distance from the handkerchief (middle line), about ten feet. Every player must keep his hands on the rope.
- Winner* The team that drags the first man of opposing team the ten-foot distance over the middle line.
- Variations*
1. Same tug of war, on one foot instead of both.
 2. Same tug of war, one hand on the rope instead of both.
 3. Tugging, teams with backs to each other.
 4. Progressive Tug of War. — Four start pulling, then four run forward to join the team and pull, then four more, etc. This may be played having the first four return after each new set has gone forward.

5. Rope Rush. — Teams stand at opposite ends of playing space. The rope is laid out lengthwise on floor in a straight line, a handkerchief tied in the middle. At the signal "go," teams rush forward, grab the rope and attempt to pull opposing team to their end of the playing space. Members of a team must not touch the rope on opponents' side of handkerchief.

6. Human Tug of War. — Same organization as "Tug of War," except that, instead of a rope, members of each team lock arms around the waist of the man in front of him. The two leaders, facing each other, take any hand grasp, or grasp a wand held horizontally between them, or better still, lock their arms around each other's waists. Should the chain break, the team in which the break occurs, loses. Try this, two only on a team.

7. See "Hand Tug of War," Combat Stunts, page 101.

Hop Haul

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a goal line across each end of the playing space (20' x 25').
<i>Preparation</i>	Each team lines up behind one of these goal lines. Players stand on one foot, left hand behind back.
<i>Game</i>	At the signal "go," teams advance into the playing space. Each player selects an opponent. They grasp hands and each tries to drag his opponent back over the goal line, or to force him to let down the free foot.
<i>Rules</i>	Only the right hand is allowed to be used. Players must not change the hopping foot during battle. Should a player let down his foot or be dragged across the line, he is out of the game. Survivor may hop back into the fray, grasp with his left hand the left

hand of one of his team-mates, and assist him in pulling an opponent back over his home line. Only one survivor at a time may hitch to a player.

Winner

The team having surviving players.

Shove Struggle

No. players

Ten to forty; divided into two teams.

Materials

None.

Floor plan

Draw a line across each end of the playing space (20' x 25').

Preparation

Each team arranges itself behind one of these lines.

Game

At the signal "go," members of each team rush forward, and endeavor to shove their opponents back over their own line.

Rules

The open hands may be used only to push or to shove opponents. Pulling, holding, lifting, or grasping the clothing is not permitted. A player forced back behind his own line is out of the game. Survivors are allowed to return to the field and assist their team-mates.

Winner

The team having surviving players.

Variations

1. Pulling Party. — Same organization and rules as above, except that players grasp opponents' hands and endeavor to drag them back to the goal line.

2. Push and Pull Party. — Same organization and rules as above, except that players start the game, pushing opponents backwards. At the blast of the referee's whistle, they turn around, facing opposite direction and commence pulling. The finish line for each team in this contest is the one opposite to starting line.

3. Finish Fight. — Same organization and rules as above, except that any hold or grasp is permitted in bringing in a captive. The latter may be dragged,

carried or pushed into the enemy's camp. A captor may return to the fray, and assist his team-mates capture other opponents. The team that has captured all players of the other team wins.

Kick It

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	A basket, soccer, or volley ball.
<i>Floor plan</i>	A clear space (fifteen feet square).
<i>Preparation</i>	Teams sit on the floor in extended rank sideways, facing each other, five feet apart. Members are spaced three feet apart, resting their hands on the floor behind. Captains stand behind, in the middle.
<i>Game</i>	At the signal "go," the ball is rolled in between the two lines. Members of each team try to kick the ball over the heads of opposing players without taking hands from floor.
<i>Rules</i>	Feet only are to be used. If ball evades the captain, and touches the floor on the far side, one point is scored by the team making the kick. Should the captain behind catch the ball, no point is scored. In this case, the captain goes to the beginning of the line and the last player becomes captain. The new captain rolls the ball in from his end of the line and then takes his position behind. The hands must be kept on the floor throughout.
<i>Winner</i>	The team that scores the greater number of points in a prescribed time, about three minutes.
<i>Variation</i>	Captain of each team stands at end of his line instead of behind. Same captain throughout the game. He starts the game by rolling in the ball between the two teams. One point is scored whenever the ball is kicked over the heads of opposing team.

Line Wrestle

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a line across the middle of the playing space (20' x 25') Now draw goal lines ten feet on each side of this middle line, parallel to it.
<i>Preparation</i>	Teams line up on the middle line, facing each other. Each player joins hands with an opponent.
<i>Game</i>	At the signal "go," each player attempts to pull his opponent back over the ten-foot line.
<i>Rules</i>	When both feet of a player cross the goal line, he becomes a captive and is out of the game. His captor is not allowed to return and help his team-mates. The teacher should try to pit individuals of equal strength against each other.
<i>Winner</i>	The team that has more captives at the end of a prescribed period of time, about three minutes.

Jail Delivery

<i>No. players</i>	Twenty to forty; divided into several teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Any clear space (twenty feet square).
<i>Preparation</i>	The entire group joins hands in one large circle. Starting at any one player, all count around to the right by fives, i.e., 1-2-3-4-5 — 1-2-3-4-5, etc. All the number "ones" are on one team, the "twos" on another team, etc. The "ones" scatter about inside the circle, while the others close up the vacant spaces and join hands.
<i>Game</i>	At the signal "go," the inside "convict team" attempts to break through the "guards," and escape.
<i>Rules</i>	They may break through or under the arms, but must not attack the guards themselves. At the end of one

minute, count the number who escaped. This is the score for the "ones." All the "ones" now join the circle while the "twos" take their turn inside. For one minute, this team tries to break out. Their score is likewise recorded. And so on, until all the teams have been inside.

Winner The team having the greatest number of escaped "convicts" in the allotted time.

Note In a very large group, about sixty players, teams of ten rather than of five, are more successful.

Bear Battle

No. players Ten to forty; divided into two teams.

Materials None.

Floor plan Draw a line across each end of the playing space (20' x 25').

Preparation Teams line up behind these lines. Players of both teams stand on one foot, holding up the other foot behind with the opposite hand.

Game At the signal "go," teams advance, hopping into the fighting area. Using the shoulder and upper arm only, they bump into opponents in an attempt to force them to lower the raised foot to the ground.

Rules A "bear" lowering his free foot to the floor or releasing grasp on the free foot is out of the game, and returns behind his line. Those surviving may assist their team-mates.

Winner The team with surviving "bears."

Rooster Rumpus

No. players Ten to forty; divided into two teams.

Materials None.

Floor plan Draw a large circle on the floor, inside the playing space (twenty feet square).

A HANDBOOK OF STUNTS

<i>Preparation</i>	Members of one team bunch at one side within the circle. Those of the other team do the same, opposite them. Players of both teams assume the "rooster" position, i.e., each squats low and grasps his ankles from behind, thumbs back, palms facing out.
<i>Game</i>	At the signal "go," teams advance toward each other in this position. Members of each team try to throw over their opponents.
<i>Rules</i>	A rooster thrown over, one who releases the ankle grasp, or one who steps on the circumference line, is eliminated from the game and must leave the circle. Survivors may not help their team-mates.
<i>Winner</i>	The team with the greater number of survivors at the end of a period of time, about three minutes.

Barnyard Battle Royal

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a line across each end of the playing space (20' x 25').
<i>Preparation</i>	Teams line up behind these lines. Players on both teams assume the "chicken" position, i.e., each squats low, knees together, hands clasped tightly around in front of legs, just above the ankles.
<i>Game</i>	At the signal "go," "chickens" advance to combat in this position into the playing space. Without unclasping hands, members of one team try to elbow or otherwise overthrow opponents.
<i>Rules</i>	A player thrown over, or who unclasps his hands, is out of the game, and returns behind his line. Survivors may help their team-mates.
<i>Winner</i>	The team having the greater number of "chickens" surviving at the end of a period of time, about three minutes.

Ten-Second Chain Break

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (twenty feet square).
<i>Preparation</i>	Each team forms a circle, one inside the other. (Two concentric circles.) Hands are joined in circle. Players in the inner circle stand close together, those in the outer are spread out.
<i>Game</i>	At the signal "go," the inner circle slides around in one direction, the outer in the opposite. At a blast of the whistle, both stop promptly and the players in the inner circle release hands and attempt to break through the outer circle. They endeavor to escape for ten seconds.
<i>Rules</i>	As soon as the whistle is blown, the teacher counts to ten, slowly. On "ten," everyone instantly stops moving, and the number of those who escaped are counted and scored. The teams now change places, the outer circle becomes the inner and the game is repeated.
<i>Winner</i>	The team having the greater number able to escape in their ten-second half.

Club Kick Ball

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	Twenty Indian clubs and a basketball.
<i>Floor plan</i>	Draw a line across the middle of the playing space (twenty feet square). If necessary, draw end and side boundary lines.
<i>Preparation</i>	Each team places its ten clubs on arbitrary marks within its own territory. These marks are the same on both sides. Two "centers" meet on the middle line. The ball is placed between them, on the floor.
<i>Game</i>	At the signal "go," the ball is kicked into the playing field, back and forth across the middle line.

<i>Rules</i>	A club thrown down by the ball counts one point for the opposite team. Should a player overturn a club, a point is added to opposing team's score. No player is allowed to cross the center line, nor touch the ball with his hands. A point is awarded opponents for an infringement of these rules.
<i>Winner</i>	The team with the higher score at the end of a prearranged period of time, about three minutes.
<i>Note</i>	The game may be played for a prescribed number of points. Fifteen is a good number. Introduce two or more balls.

Balloon Push Ball

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	A toy balloon, basketball, or volley ball.
<i>Floor plan</i>	Draw a goal line across each end of the playing space (twenty-five feet square).
<i>Preparation</i>	Teams arrange themselves anywhere within the playing field. One man on each team prepares to jump at center (as in basketball).
<i>Game</i>	At the signal "go," referee throws balloon up at center. Centers jump and strike balloon toward own goal line. Players then attempt to push balloon over their goal line.
<i>Rules</i>	Balloon must be kept in air throughout the game. Players are allowed to run but must not grasp the balloon with hands. If it strikes the ground at any time inside the playfield or is pushed out of bounds, the referee throws it up at that point. The two players nearest the ball at that time jump. A fair push over the end line counts one point for that team. The balloon is thrown up at center after each "goal."
<i>Winner</i>	The team having the greater number of points at the end of a prearranged period of time, about five minutes.

Prisoner's Base

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a line across each end of the playing space (twenty-five feet square). Side boundary lines may or may not be drawn.
<i>Preparation</i>	Each team arranges itself behind its line (home base) at either end.
<i>Game</i>	One or more players leave the base line. Members of the opposing team lead off and try to tag them, before the latter return to their home base. Should the chasers succeed, the ones tagged become prisoners.
<i>Rules</i>	The last player to leave the base line has the preference, and may tag and take prisoner any opponent who leaves his line before he does. A player in the field, seeing an opponent run out and attempt to catch him, may run back to his own line, touch the line, and immediately reënter the field and capture his opponent. While a player is being taken to prison, his captor is immune from capture by members of the opposing team. Prisoners form a line, the first captured, one foot on the base, the others, subsequently captured, joined with him in a continuous hand-chain stretched out toward their own base. They stay there until one of their team-mates dashes through the line, without being tagged, and touching one, frees them all. Rescued prisoners are given unmolested passage from hostile territory back to their own lines.
<i>Winner</i>	The team having the greater number of prisoners at the end of a prescribed period, about five minutes.
<i>Variation</i>	"Scotch and English."—A number of Indian clubs (about ten) are distributed at equal distances apart, just back of the goal line of each team. The object of the game is to reach the enemy's goal, capture one

or more clubs, and return without being touched. The successful team adds these trophies to its own number. However, a player who is unsuccessful and is captured must be rescued as in "Prisoner's Base." No clubs may be captured by either team while any of its men are prisoners. Prisoners must be rescued before trophies can be won. The winning side is the one which succeeds in seizing all the clubs of the other team first, or which has the greater number at the end of a stated period, about five minutes.

Bears and Bulls

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a goal line across each end of the playing space (thirty feet square). Also, draw two parallel lines about four feet apart, across the middle of the playing space.
<i>Preparation</i>	Teams line up on the two middle lines, facing each other. One team is called the "Bears," the other, the "Bulls." One player on each team holds a forfeit.
<i>Game</i>	The teacher tosses a coin. Should it come down "heads" the teacher cries "Bears" (had it been tails, she would have cried "Bulls"). At this signal, the Bears chase the Bulls back to their (the Bulls') goal line. Should the one with the forfeit be among those tagged before reaching this line, all the Bears are entitled to a pig-a-back ride from the goal line back to the middle line. However, should the one with the forfeit not be among those caught, the Bears must ride the others back. The coin is then tossed again.
<i>Rules</i>	Before lining up for play each time, the teams confer secretly and decide on who is to hold the forfeit. This forfeit may be a ring, coin, or any small object, and need not necessarily be held in the hand. However, it must be shown, to entitle the rightful winners to

their ride. The same one may hold the forfeit as often as desirable.

Variation

Riding the Snail.— Same game, but without the forfeit. Here, those tagged must ride their captors back to the middle line.

Mount Ball

<i>No. players</i>	Twelve to forty; divided into two teams.
<i>Materials</i>	A basketball.
<i>Floor plan</i>	Any clear space (twenty feet square).
<i>Preparation</i>	Name one team "Cowboys," the other "Bronchos." The Cowboys mount securely on the Bronchos' backs, their arms free. One Cowboy holds the basketball. The Bronchos distribute themselves about the field.
<i>Game</i>	At the signal "go," riders endeavor to pass the basketball back and forth to each other. The horses, by bucking, jumping, and dodging, endeavor to make the riders miss the ball.
<i>Rules</i>	The Bronchos may move around anywhere within the playing space. They must not use their hands in interfering with the ball. Should a rider miss catching the ball, the Bronchos and Cowboys change places, and the game proceeds as before.
<i>Note</i>	Care should be taken that the players paired off are of the same weight.

Royalty Battle

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	A cap for each player.
<i>Floor plan</i>	Draw a goal line across each end of the playing space (twenty feet square).
<i>Preparation</i>	Each team lines up behind one of these goal lines. Players of both teams wear caps, placed lightly on their heads.

<i>Game</i>	At the signal "go," players advance toward each other into playing space. They attempt to throw off the caps of members of the rival team.
<i>Rules</i>	A "King" who loses his "Crown" is out of the fight, and returns behind his line. Survivors may assist their fellow kings. This continues until all of one camp have been uncrowned. A player may defend himself by sparring, as in boxing, but is not permitted to touch his crown. Anyone touching his cap, automatically uncrowns himself.
<i>Winner</i>	The camp that has the greater number of surviving crowned Kings at the end of a prearranged period, about three minutes.
<i>Note</i>	Try the game, hopping on one foot.
<i>Variation</i>	Revolution. — Same floor plan. The teams are called "Kings" and "Rebels." Kings wear crowns, Rebels do not. The Rebels attack the Kings, trying to uncrown them; the Kings defend themselves. Let the battle wage for three minutes, at the end of which time Rebels become Kings and vice versa. The team with the greater number of surviving crowned heads is declared the winner.

Dethroning the King

<i>No. players</i>	Ten to forty; divided into two teams.
<i>Materials</i>	A chair.
<i>Floor plan</i>	Draw a line across each end of the playing space (15' x 25').
<i>Preparation</i>	The "Royalists" stand behind one line, the "Revolutionists" behind the other. The "King" sits on the "throne" (chair), carried by three defenders. He is surrounded by a number of "Royalists."
<i>Game</i>	At the signal "go," Royalists and Revolutionists advance to the fray. The Royalists attempt to carry

their King across the opposite goal line, while the Revolutionists attempt to drag the King from his throne.

Rules The Royalists may defend themselves and protect their King, by pushing and pulling. Striking or punching is not allowed.

Winner If the King is successfully carried across opponents' line, the Royalists win. Should any part of the King's body touch the floor, the Revolutionists win.

Note. There should be approximately as many free defenders surrounding the King's throne as there are attackers on opposing team.

Johnny Ride a Pony

No. players Six to fourteen; divided into two teams.

Materials None.

Floor plan A wall, lamp-post, or any other firm standard, and a clear space (8' x 20').

Preparation One player of each team is chosen as "pillar" or shock absorber. (This may be a nonplayer.) The pillar stands with his back against the wall. The captains toss a coin to decide which side is "down." One player on the side that loses the toss, bends over, rests his head against the stomach of the "pillar" and braces himself firmly, his hands on the "pillar's" hips. The remaining players on this team also bend over, each placing his head between the legs of the man in front of him, grasping him by the thighs. The "ponies" are now formed in one long level-back formation, all braced firmly, their feet apart. The other team stands about ten feet away from the line of backs.

Game The "riders" now leap, one at a time, upon the backs of the ponies; the first, the captain, striving to leap



FIG. 44. — JOHNNY RIDE A PONY

as far forward toward the "pillar" as possible. When all have jumped and are astride the ponies, the captain calls out as quickly as possible:

Johnny Ride a Pony — 1-2-3

Johnny Ride a Pony — 1-2-3

Johnny Ride a Pony — 1-2-3

Rules

From the time the captain has jumped until the end of the third call, should any of the riders touch the ground with their feet, or roll off, that entire team must change places with the side that is down. If, on the other hand, the riders manage to maintain their places on the ponies' backs until all are mounted, and the call is given, the same team stays down, while the riders win another jump. Also, should any pony weaken and collapse under the burden, the riders are entitled to another chance.

Note

It is not unusual to see a rider hanging by all fours on the pony, all but touching the floor.

Rough-Ride Rough House

<i>No. players</i>	Twelve to forty; divided into two teams.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a line across each end of the playing space (twenty feet square).
<i>Preparation</i>	The teams line up behind these goal lines. Each team is divided into horses and riders. Riders mount their horses.
<i>Game</i>	At the signal "go," teams of Rough Riders advance toward each other into the playing space. The Rough Riders of one team attempt to pull the opposing riders off their mounts.
<i>Rules</i>	Horses may move around at will, but are not permitted to use their hands in the struggle. A rider unhorsed is out of the game, and returns with his mount behind his line. Surviving Rough Riders may assist their team-mates to dislodge opponents. Grasping clothing is forbidden.
<i>Winner</i>	The team with the greater number of surviving Rough Riders at the end of a period of time, about three minutes.
<i>Note</i>	Have horses and riders change places and repeat the game. Care should be taken in pairing off players that horse and rider are of equal weight.

NONTEAM GAMES**American Tag**

<i>No. players</i>	One or more couples.
<i>Materials</i>	Two large handkerchiefs.
<i>Floor plan</i>	A clear space (twenty feet square).
<i>Preparation</i>	Blindfold two players, designating one as "it," the other as "runner." They stand a short distance apart.

- Game* The "runner" claps his hands and darts away. "It," hearing the clap, follows the sound and tries to tag the "runner." Both should make as little noise as possible with the feet. Players change positions.
- Note* African children play this game using flat pieces of wood instead of the hands.
- Variation* Where's the Whistle. — Blindfold a number of players. Give one a whistle. Any player the whistler touches is eliminated from the game.

Line Tag

- No. players* Five to thirty.
- Materials* None.
- Floor plan* A clear space (thirty feet square).
- Preparation* One player is selected to be "it." He stands at one end of the playing space. The remaining players stand at the other end.
- Game* At the signal "go," "it" chases the group and tags one. The two quickly join hands and tag a third, who joins the end of the line. These now tag a fourth, and so on. Only the end men may tag.
- Rules* No players may be tagged when the line is broken. A player may break through the line at any time, as long as he is able to avoid being tagged by the end men. When all have been caught, the one first tagged becomes the new "it" and the game recommences.

Blow-the-Feather Tag

- No. players* Five to fifteen.
- Materials* A sheet, tablecloth, or blanket, and a feather.
- Floor plan* A clear space (ten feet square).
- Preparation* All but one player stand (or sit), holding a sheet between them, chest high. A feather is placed in the middle of the sheet.

<i>Game</i>	At the signal "go," the odd player, "it," running around the others, tries to capture the feather.
<i>Rules</i>	The feather is blown from one player to another, and never allowed to rest. When the feather is finally caught, the person nearest whom it was caught, changes places with "it." The chaser is not permitted to interfere with any of the players, nor they with him.
<i>Note</i>	With a large group, have two chasers.
<i>Variation</i>	Feather Team Tag.—Same organization, but teams of four or five on a side. One team, the blowers, the other, the chasers. When the feather is caught, teams change places.

Jump the Hoop

<i>No. players</i>	Three to fifteen.
<i>Materials</i>	A wooden barrel hoop.
<i>Floor plan</i>	Any clear space (twenty feet square).
<i>Preparation</i>	The hoop is laid on the ground. One player is elected to be "it." He stands alongside the hoop. Other players distribute themselves over the playing area.
<i>Game</i>	"It" kicks the hoop, attempting to touch someone with it. Players evade it by springing to one side, jumping over or straddling it.
<i>Rules</i>	The one who is touched by the hoop is "it," and the game recommences.
<i>Note</i>	With a large group, use two hoops and two "its."
<i>Variation</i>	Play as a team game, using two hoops. Each side kicks for a period of time — about three minutes. The side having the fewer touches wins.

Beat the Beetle

<i>No. players</i>	Ten to forty.
<i>Materials</i>	A knotted handkerchief, or club of paper, used as a "beetle."
<i>Floor plan</i>	A clear space (fifteen feet square).

- Preparation* Players stand close together, in circle formation. They cup their hands behind their backs. One is "it." He stands outside the circle, holding the "beetle" in his hand.
- Game* "It" runs around to the right, on the outside of the circle, and unsuspectingly places the "beetle" in the cupped hands of any player in the circle. The latter immediately begins beating his neighbor directly at his right, who scampers around the circle to the right, followed by the beater and attempts to dodge the blows, until he arrives back at his own place. The original runner takes the place left vacant by the one into whose hands he dropped the "beetle." The one now holding the "beetle" becomes "it," and passes it as before.
- Rules* Players in circle must look straight ahead, and not turn eyes in direction of "it" as he approaches. Progression is always to the right.

Stunt Follow Master

- No. players* Five to fifteen.
- Materials* None, or as needed.
- Floor plan* A clear space (ten feet square).
- Preparation* One is chosen as "master." Others stand about.
- Game* The master sets a stunt to be performed by all players. Each must do the stunt.
- Possible stunts the master may set are:
- Head Stand
 - Hand Stand against a wall
 - Wand Serpentine
 - Chair Crawl
 - Stump Walk
- For others, see chapters on "Individual Stunts" and "Mat Stunts."

Rules Those failing to execute the stunt successfully, go to the end of the line, or may be penalized by having to "Run the Gauntlet" or go "Paddy Whacks," etc. See page 175.

Cap Roll Ball

No. players Five to fifteen.

Materials Caps, a rubber ball, and a wall or other firm standard.

Floor plan Draw a short line ten feet from the wall, inside the playing space (twenty feet square).

Preparation The players place their caps side by side on the floor, inclined against the wall, open part showing. One player is chosen to be "it." The others stand about.

Game "It" rolls the ball until he gets it into a cap. The owner of this cap runs to the cap, grasps the ball, and cries "stop!" The other players in the meantime have dodged away. He then attempts to hit any player with the ball.

Rules Should a player be hit, he is penalized by having to crawl under all the players' legs, who slap him as he "runs the gauntlet." See page 175. This player now becomes "it." Should the thrower fail to hit a player with the ball, he is compelled to "run the gauntlet," remains "it" and again rolls the ball.

Dog and Rabbit

No. players Five to twenty.

Materials None.

Floor plan Draw a circle on floor about eight feet in diameter, inside playing area (twenty feet square).

Preparation One player is selected as "it" and becomes the "dog." He stands inside the circle. The other players, "rabbits," stand about outside.

Game At the signal "go," the dog hops out of his house and attempts to tag any of the outside "rabbits," who run

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and dodge about, trying to evade him. The rabbits may invade the dog's domain, but are compelled to hop on one foot while doing so. Should the dog decide to chase the intruders inside, he may let down his raised foot, and run on both feet inside his house.

Rules Anyone tagged becomes "it" and the game starts anew.

Kick Center Ball

No. players Ten to twenty.

Materials A basketball or football.

Floor plan A clear space (fifteen feet square).

Preparation Players stand in circle formation, hands joined. They spread their legs apart, feet touching their neighbors'. One selected to be "it" stands in the center with a basket ball at his feet.

Game At the signal "go," "it" endeavors to kick the ball out of the circle. The players in the ring, interfering with their legs and bodies, try to prevent the ball from escaping.

Rules The one in the center must kick the ball no higher than the knees. Should the ball manage to escape, the one at whose right it left the circle, or between whose legs it passed, becomes "it." The ball is returned (with the feet) to the center on each attempt. The circle players must not move the feet in blocking the ball, but prevent it from passing under the legs, by bringing the knees together and bending them forward.

Variation Throw Center Ball. — Same, except that "it" uses hands instead of feet and the players in circle stand with their hands free. Interference is done with the hands.

Note With a large group, have two balls and two "its."

Telephone¹

<i>No. players</i>	Ten to forty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (fifteen feet square).
<i>Preparation</i>	Players join hands in circle, facing the center, in which there is a single player. The circle represents the dial of a telephone; the player in the center is the operator.
<i>Game</i>	Each player is numbered, from 0 to 9. Players are not numbered consecutively. Play is started by the operator, who calls a number. The player (or players) with that number, turns and runs around the outside of the circle, while the operator endeavors to break through the space left open by this player, and tag the "number" (runner). Should the operator tag the runner, he calls out "hello," signifying that he has gotten his number. If the number succeeds in completing the circle and returns to his original place, it signifies a wrong number for the operator, who must return to center and call another number. The number, when caught, becomes the next operator.
<i>Rules</i>	When the group is small, players on each side of the number called, try to clasp hands quickly enough to prevent the operator from following the number. If successful, it is called a "busy wire." If it is found too difficult for the operator to catch the number, a ground rule may be made, whereby the number is required to take four or five (or any number) of walking steps before starting to run, thereby making the contest more equal. This is especially recommended if the group is large.
<i>Variation</i>	To give the operator a better chance to get his number, introduce an obstacle, around which the number must run, but which the operator may avoid.
<i>Note</i>	With a large group, have two operators.

¹ By the courtesy of Miss P. Jack.

Cap Scramble

<i>No. players</i>	Five to twenty.
<i>Materials</i>	A cap for each player.
<i>Floor plan</i>	Draw a line across one end of the playing space (twenty feet square).
<i>Preparation</i>	All caps are placed in a pile at one end of the playing space. Players spread out behind the line, at other end.
<i>Game</i>	At the signal "go," players run forward to the pile, each attempting to recover his own cap. They then run back to the starting line. The one who returns last loses.
<i>Rules</i>	The loser should be penalized by having to "Run the Gauntlet" or go "Paddy Whacks," etc. (See page 175.) On reaching the pile, players may throw the caps about, while searching for their own, but are not permitted to interfere with each other at any time during the scramble.
<i>Variation</i>	As a team game, each team arranges itself behind a line at either end of the playing space. The caps are piled in the center. Both teams run simultaneously to the pile at signal. The team, all of whose players first cross their boundary line, wearing their own caps, wins.

Kick the Block

<i>No. players</i>	Five to fifteen.
<i>Materials</i>	Block of wood, or other small object.
<i>Floor plan</i>	A clear space (twenty feet square).
<i>Preparation</i>	One player is chosen to be "down" over the block of wood, that is, he bends over, his feet astride the block. The other players stand around him. "It" keeps his hands free.
<i>Game</i>	A player attempts to kick the block from under "it's" legs. This done, "it" chases him. This player becomes immune, as soon as another player kicks the

block, who in turn is chased by "it." The latter shows wisdom and cunning by not roaming too far away from the block in his attempt to tag the kicker, but depends upon his ability to touch a kicker, by a quick movement of his arms while over the "block."

Rules

Should a kicker be caught, he gets "down" over the block and the game continues as before.

Kick-Circle Ball*No. players*

Ten to twenty.

Materials

One basketball or football.

Floor plan

A clear space (fifteen feet square).

Preparation

Players stand close together in circle formation. One, designated as "it," takes a place within the circle standing on one foot. The ball is placed on the floor at the feet of one of the players in the circle.

Game

At the signal "go," the ball is kicked from player to player, while "it," hopping around, attempts to touch it with either hand.

Rules

The last one who kicked the ball before it was touched, changes places with "it." The ball may be kicked with either foot, and to any player in the circle. None but "it" is permitted to touch the ball with his hands. Should the ball leave the circle, the one on the right of the space through which it left or between whose legs it passed is held responsible and becomes "it." The ball should be passed more with the side of the foot than the toe, and should not be raised off the floor.

Variation

Try this game, having the circle players sitting on the floor, feet outstretched in front of them inside the circle. In this position, they pass the ball with the bottom of the feet, while "it" hops around attempting to touch it.

Note

With a large number of players, two balls and two "its" may be used.

Kick and Run

<i>No. players</i>	Five to twenty.
<i>Materials</i>	A block of wood, bean bag, or ball.
<i>Floor plan</i>	Inside playing area (twenty feet square), draw a circle on the floor, large enough for all the players to stand around comfortably.
<i>Preparation</i>	One player is designated as "it" and stands inside the circle. The remaining players stand about outside.
<i>Game</i>	The umpire begins the game by kicking in the block. "It" (inside) kicks it out and rushes out to tag any player he can catch, before block is kicked back inside the circle. The players kick it back as quickly, and with as much safety to themselves, as possible.
<i>Rules</i>	The umpire watches the block, and directly it comes to a standstill inside the circle, blows his whistle. "It" must then return to the circle and kick it out again. No player may be tagged while the block is lying inside the circle. Players who have been caught, tie handkerchiefs around the arms, and assist their captor to catch other players. They may not kick the block, and must return to the circle each time the whistle is blown.
<i>Winner</i>	The one last to be caught.

Knock 'em Down

<i>No. players</i>	Five to fifteen.
<i>Materials</i>	Five or six Indian clubs.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	Players grasp hands tightly in one large circle. Clubs are stood inside the ring, placed so as to permit players to move about among them freely.
<i>Game</i>	At the signal "go," players pull and push each other in an attempt to force one of the group to overturn a club, at the same time avoid doing so themselves.

Rules A player made to do this, leaves the ring, the club is replaced in its former position, and the contest begins anew. As the circle reduces, a corresponding proportion of clubs should be removed, but enough should be left to allow players the possibility of upsetting them. Players may dodge around, or leap over the clubs in an endeavor to avoid them, but must not let go of hands.

Winner The last remaining player.

Hopscotch

No. players Five to thirty.

Materials A handkerchief or cap for each player.

Floor plan Mark a "den" about five feet square at one end of playing space (twenty feet square).

Preparation A player is chosen as "Hopscotch." He stands in his den. Other players distribute themselves outside, each holding a knotted handkerchief. One is chosen as leader.

Game The leader cries:

"Hopscotch, come out of your den,
Whoever you catch is one of your men.
Five and five are ten."

At the word "ten," "Hopscotch" hops out of his box and attempts to tag a player. The players evade him, moving about on both feet. When one is caught, "Hopscotch" lets down his free foot and he and his captive, chased and beaten by the others, run pell-mell back to the den. Once inside, they are "safe." The leader again gives the call. This time, both "Hopscotch" and his captive hop forth (separately) on the last word, each in an attempt to capture a victim. When one is touched, he, and the original two, scamper back to the den as quickly as possible, to avoid the buffeting of the other players.

Rules

Each time "Hopscotch" goes forth, all his captives must go with him. The penalty for being slow is being beaten. Captives are not permitted to defend themselves or strike back while running back to their den. Should the leader say "five and five are eleven," or anything else except "ten," the players in the field may attack and beat any of the captives who may unwittingly leave the den. A player striking "Hopscotch" or one of his captives after the latter has entered the den, becomes a captive.

Winner

The last remaining player.

Cuckoo's Nest

No. players

Five to fifteen.

Materials

None. The game is best played and enjoyed where there are pieces of apparatus to hang or stand upon, or tables to crawl under, etc., though these are not absolutely necessary.

Floor plan

A wall or other firm standard and a clear space (thirty feet square).

Preparation

One player is chosen to be the "Cuckoo." He selects a leader. The latter is the "pillar" and stands, his back flat against a wall or post. The "Cuckoo" bends over and puts his head against the "pillar's" chest, preventing himself from seeing the other players.

Game

The players, one by one, approach the Cuckoo's nest from behind, and place their hands on his back (nest). As each one does so, the leader (pillar) repeats the words,

"The wind blows east, the wind blows west,
The wind blows over the Cuckoo's nest;
Where shall this or that one go to rest?"

Whereupon, the Cuckoo, not knowing to whom he is speaking, designates some place within reasonable limits, to which that one *must* go, and also to perform

anything within the range of possibility that the Cuckoo assigns him to do. He may require of one (if the game is being played in the gymnasium) "Go and hang on the chinning bar," of another, "Do a head stand," or of another, "Get under the Cuckoo's nest."

Rules

Each player is compelled to execute the Cuckoo's command. Should anyone refuse, be unable to perform the assigned task or fail to remain to the end, he changes places with the Cuckoo and must go "down" in his stead. Finally, when all have had tasks assigned, and are in their designated places and positions, the leader cries out loudly enough to be heard by everybody, "Pow pow, cookity coo, pow pow cookity coo," and keeps up this cry until everyone has run back to the nest. On hearing the call, all run "home" immediately, joining in the cry as they approach the nest. The last one in, is penalized by having to get "down." He now becomes the new Cuckoo and the game begins again.

Skin the Snake

<i>No. players</i>	Five to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (6' x 20').
<i>Game</i>	See "Skin the Snake Race" (page 229).
<i>Note</i>	This is an interesting and amusing feat, and should be practiced as a stunt spectacle, before being introduced as a race.

One Foot Off

<i>No. players</i>	Five to twenty-five.
<i>Materials</i>	None.
<i>Floor plan</i>	(This is an adaptation of a familiar street game played from curb to curb.) Draw a line across each end of

	the playing space (twenty-five feet square). Side boundary lines may or may not be drawn.
<i>Preparation</i>	All the players, save one, who is "it," stand along one of these end lines. "It" stands out in the center facing the players.
<i>Game</i>	"It" calls out various commands which must be obeyed accurately and promptly, by all the other players. Anyone failing to do so is penalized by being compelled to join "it" and assist in catching the others. "It" may cry "Left foot off," at which command all must place the left foot only, over the line. He may then decide to have "Left foot on." Then back goes that foot. Should anyone, on the first signal, place the right foot over the line, that one joins "it" in the center. "It" may then call "Two feet off," which is the signal for all to run across to the other boundary line. This they do, attempting to avoid "it" and his partners, who endeavor to tag as many as possible. Those tagged, join the center ones.
<i>Winner</i>	The last one caught.
<i>Note</i>	Other calls by "it" may be, "Both feet on." This must be obeyed at once. He may then cry, "Right foot off," followed by "Left foot on," which means no moving of the feet inasmuch as the left foot is already on. Therefore, anyone moving a foot at this command goes out in the center. Should "it" cry, "Left foot off," when the right is already off, this is a signal for players to run over.

Kick the Stick

<i>No. players</i>	Five to fifteen.
<i>Materials</i>	A stick, about a foot long.
<i>Floor plan</i>	A firm standard, as a wall or lamp-post, and a clear space (thirty feet square). End and side boundary lines may or may not be drawn. Bases are marked as in baseball, the foot of the wall acting as "home-plate."

<i>Preparation</i>	The stick is leaned against the wall at home plate. One player is "it," and stands out in the playing field. All the remaining players, having cried "1-2-3-4," etc., to determine succession "at bat," stand about awaiting their turn.
<i>Game</i>	Player number 1 comes to the bat. He kicks the stick as far into the field as possible, and runs to base. "It" fields the stick, and rushes back, attempting to replace it before the kicker has reached first base. If successful, the runner is "out." Should runner be "safe," "it" takes the field again and player number 2 repairs to bat. He kicks the stick, runs to base, essaying to reach it before "it" has set up the stick. Meanwhile, player number 1 has advanced as many bases as he could before the stick was replaced.
<i>Rules</i>	A player may secure as many bases as he is able on a kick. A player may run only when the stick is off the wall. He is "out" if "it" catches him off base and the stick is up. An accidental overthrow of the stick by the one at bat, constitutes a kick. A player put out by "it," changes places with him. The erstwhile "it" is privileged to go to bat first, others following him in former sequence. Each player keeps an individual score of his own runs. Other rules are the same as in baseball.
<i>Winner</i>	The one with most runs at end of period of play.

Red Rover

<i>No. players</i>	Five to twenty-five.
<i>Materials</i>	None.
<i>Floor plan</i>	This is an adaptation of a familiar street game, played from one street curb to the other. Draw a line across each end of the playing space (twenty-five feet square). Side boundary lines may or may not be introduced.

- Preparation* All the players, save one, take places behind one of these end lines. He, "Red Rover," stands out in the center, facing the others, one hand behind his back.
- Game* "Red Rover" calls on any one (or two) to come over, by crying "Red Rover, Red Rover, let Jimmie come over." Jimmie dodges across to the other side. This, Jimmie will probably accomplish inasmuch as "Red Rover" is handicapped by having one hand glued behind his back. However, when one is touched, he becomes a prisoner and joins hands with "Red Rover," the partnership growing as more are caught. It may seem that with four or five stretched out in a line, a runner has a slim chance of passing over safely. This is not the case, however, if "mum" is played, in which none of "Red Rover's" side are allowed to talk. Now should two be called on to cross at the same time, it usually results in part of the line pulling one way, the rest the other, and, as a consequence, both runners escape. It is evident that one is more easily caught than two. "Red Rover" may call "all over" at the same time if he likes.
- Rules* Play the game until several or all are allied with "Red Rover," in the middle. When repeating the game, the first player caught becomes "Red Rover." The length of a game is determined largely by the width of the playing area.
- Note* Introduce the blowing of a whistle by "Red Rover." At this signal, everyone must cross over to the opposite side, running the risk of being caught by "Red Rover" and his partners."

Mad Hatters

- No. players* Five to fifteen.
- Materials* None.
- Floor plan* A clear space (ten feet square).

Preparation One player is selected to be "down." He makes a "back." The others line up behind a leader. Each has his cap in his hand.

Game The leader vaults over "down," placing his cap on the back as he does so. Each one in line follows suit. The task becomes more difficult as the pile of caps grows.

Rules Any player who throws over the stack of caps, causing any to fall to the ground, changes places with the boy

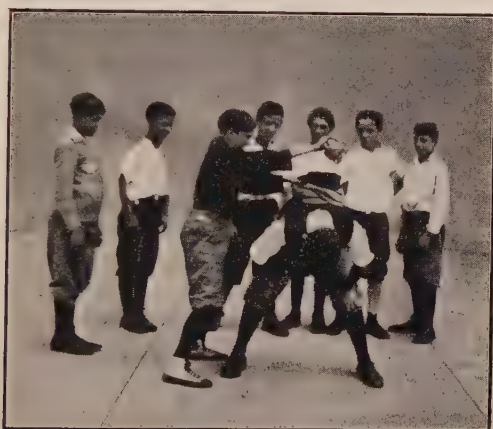


FIG. 45. — MAD HATTERS

who is "down" and the game begins over again. The one who was down, becomes the new leader. Should all the players perform the feat successfully, the last one over, beginning, jumps over again, recovering his cap, followed in turn by all the others, in reverse order.

Notes Before jumping, players cry out, "1-2-3-4," etc. They jump in this succession.

Introduce a penalty (page 174) to be paid by "down" for causing a cap to fall from his back.

Spanish Fly

<i>No. players</i>	Five to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	One player is chosen to be "it." He has the privilege of designating a leader. "It" then gets "down" and makes a "back," as in leapfrog.
<i>Game</i>	<p>Players line up behind the leader and must follow after him any task the latter sets.</p> <p>Some of the stunts the leader may set and perform:</p> <ol style="list-style-type: none"> 1. Jumping over, touching back with his left hand only, other hand held behind his back, crying, "left hand." 2. Jumping over, touching back with his right hand, only, waving his cap in the air with the other, crying, "right hand." 3. Both hands over, crying, "Knuckles," and digging his knuckles into the back of "down." 4. Both hands over, crying, "Pinch," and pinches "down's" back as he leaps over. 5. Both hands over, crying, "Hats on deck," and each places his hat on "down's" back. The player that throws over the pile takes "down's" place. 6. Both hands over, crying, "Kick the baby," and with one foot, kicks "down" in making the leap. 7. Both hands over, crying "Spank the baby," and with one hand spanks "down" in going over. 8. Both hands over, crying, "Dump the apple cart," and leaps, landing on rear end of "down," attempting to dump him over. 9. Both hands over, crying, "Slice the Ham," and with one hand, swishes past "down's" rear in vaulting over.
<i>Rules</i>	As in any "follow-master" game, a player failing to perform the feat takes the place of the one "down." The leader may use any sequence he likes.

Snap the Whip

<i>No. players</i>	Ten to thirty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (twenty-five feet square).
<i>Preparation</i>	Players designate a leader, with whom all others join right hands, forming one long line or "whip."
<i>Game</i>	The leader, followed by the "whip," runs a short distance, swings sharply around to one side and stops suddenly. Those at the far end of the line, in their attempt to curve at an accelerated pace, are apt to be snapped off the line (principle of centrifugal force).
<i>Rules</i>	If this happens, they link on again and the leader continues to snap the whip.
<i>Note</i>	The leader and end men should be changed frequently. Caution should be urged against playing too near stone walls as the end men are apt to be swung round with some violence.

Master of the Ring

<i>No. players</i>	Four to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a circle fifteen feet in diameter, inside playing area (twenty feet square).
<i>Preparation</i>	Players stand inside the circle.
<i>Game</i>	At the signal "go," each tries to push all the others out of the ring, but remain inside himself.
<i>Rules</i>	Pulling and pushing are allowed, but no grasping of clothing, tripping, or other unfair tactics.
<i>Winner</i>	The one who alone remains.
<i>Note</i>	The game may also be played a prescribed time, about two minutes. Those remaining at the end win.
<i>Variation</i>	Divide the group into two teams, contesting against each other for supremacy of the ring. The team having more remaining inside the circle at the end of a prearranged period, say two minutes, wins.

Shoulder Shove

<i>No. players</i>	Five, or groups of five.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw a circle about eight feet in diameter inside the playing space (ten feet square).
<i>Preparation</i>	All five players take places within the circle. One selected as "it," stands on both feet, away from the others. The others, standing on one foot, fold their arms on their chests.
<i>Game</i>	At the signal "go," the four players, hopping about, attempt to elbow the fifth one out of the circle.
<i>Rules</i>	The hoppers may not use their hands, but may shove only with the upper arm and shoulder. The fifth one may use his hands to defend himself. Should one of the hoppers let down his raised foot or unfold his arms, he is out of the game. "It" may run or dodge about inside the circle to avoid his enemies, but must not attack them. If he steps or is pushed out of the circle, the hoppers are declared the winners. Should "it" survive a prescribed time, about two minutes, he wins.
<i>Variation</i>	Game may be played with more than one "it." The proportion of attackers to "Its," should be approximately four to one.

Hit or Miss (Buzz)

<i>No. players</i>	Three, or groups of three.
<i>Materials</i>	A hat for each trio.
<i>Floor plan</i>	A clear space (six feet square).
<i>Preparation</i>	Three players stand side by side, all facing in the same direction. The center man stands, feet well apart, touching the inside foot of the other two. He wears a hat. The outside men also have their feet well

braced on the floor. As a guard, each outside player holds his outside hand, palm out, up to his cheek toward center man; the inside hand, he holds out to the side, also toward the center man. In this position, each outside man has both hands toward the center man; one to use in protecting his face from being slapped by "Buzz" (center man) and the other to use in attacking him. The center man is the chief actor.

Game

The center man buzzes in imitation of a bee, looking toward one and then the other of the two outside players. At the same time, he extends his hand on that side toward the player whom he is "tantalizing," feinting to strike this player's outside hand. At the opportune moment, the center man suddenly attacks, actually striking the hand. The outside player, on being struck, quickly attacks the center man with his inside hand, attempting to displace the hat from the latter's head.

Rules

The outside player must not touch the center man's hat until he has been hit by the center man. Should the outside man succeed in displacing the center man's hat, he becomes the center man and the game recommences.

Variation

Have center man remain in this position a reasonable length of time, irrespective of ability on the part of the outside players to strike him. In this variation, points may be scored as follows: Should an outside man displace the center man's hat he receives 5 points. Should an outside man attack and touch the center man, without throwing off the hat, the latter receives 2 points. Should the center man strike and get away without having his hat dislodged, he scores 1 point. Individual scores are kept for all three players. The one with the highest score at the end of a prescribed time, about three minutes, wins.

Spinning the Hun

<i>No. players</i>	Ten to fifteen.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	Players sit on floor in circle formation, as close together as possible. Their feet are extended toward the center. The "Hun" stands in the center of the circle. He makes himself as rigid as possible, holding his hands close to his sides.
<i>Game</i>	At the signal "go," the "Hun" allows himself to fall over into the arms of one of the sitters in the circle. This man passes him along to the next, who in turn passes him to his neighbor. In this way the "Hun" is passed around the circle, and as quickly as possible.
<i>Rules</i>	The heels of the "Hun" (a light man) are always on the ground, pivoting in the center. Should one of the circle allow him to fall, <i>he</i> becomes the "Hun."
<i>Variation</i>	Log Roll. — Try game, having players stand in circle.

Step Lively

<i>No. players</i>	Five to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	Divide the playing area into a number of rectangles by drawing lines at approximately every three yards across the space (30' x 10').
<i>Preparation</i>	Players all stand inside the first rectangle at one end of the field.
<i>Game</i>	At the signal "go," the players attempt to force each other from space to space, until there is only one remaining in the last space.
<i>Rules</i>	Pushing and pulling only are permitted. Tripping and grasping of clothing are forbidden. Regression of players from one rectangle to the last is not allowed.

<i>Winner</i>	The one who succeeds in forcing all others before him, and remains alone in the last space.
<i>Variation</i>	Try the game, allowing one winner to each space. In this case the winner does not take part in mastery of the next rectangle. There are therefore as many winners as there are spaces.

Merry-Go-Round

<i>No. players</i>	Five to fifteen.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	Players join hands in circle formation. Every alternate one walks to center. They place their feet together, forming the "hub" of a wheel. They then lie horizontally backward and are held in the extended "spoke" position by the players on either side.
<i>Game</i>	The latter now run around in circle, arms extended, whirling the "spokes" as they go. The spokes should try to keep their bodies as stiff as possible, backs straight, heads back.
<i>Note</i>	With practice, the "spokes" and runners (ring) are able to change places, without stopping the progress of the circular movement.

Toss the Stiff

<i>No. players</i>	Ten to forty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (6' x 20').
<i>Game</i>	See "Toss the Stiff Race," page 230.
<i>Variation</i>	The group stands in a large double circle passing the stiff around on his back. At a signal, stop, and toss in the opposite direction.

Par and Leader

<i>No. players</i>	Five to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	One player is selected to be "down." He designates his "leader." He then gets down, making a fair-sized "back." A line is drawn about two feet from him. Players line up back of this line, behind the leader, facing the back.
<i>Game</i>	<p>The leader commands "right over." He and the other players vault over the back in one jump, starting feet together, toeing the starting line. After everyone has had his turn, the leader measures off and marks a line a foot farther away from the starting line, on which new line the "back" now gets down. After everyone has jumped again, the "back" is moved still another foot further out. The leader appraises each new distance as he likes, and dictates the kind of approach. He may decide on:</p> <ol style="list-style-type: none"> 1. Straight over, or: 2. "One backward jump and over," when each player stands heels to the starting line, takes as long a backward jump as possible, and, without stopping, vaults right over the back. 3. "One jump and over," when each player toes the starting line, feet together, takes a standing broad jump, and without stopping, vaults right over the back. Or he might appraise the distance as: 4. One hop and over, or: 5. Two jumps and over, or: 6. One hop and a jump and over, or: 7. A hop, step and jump and over, etc.
<i>Rules</i>	Any player failing to make the leap successfully as prescribed, changes with the "back" and goes "down."

Blanket Toss

<i>No. players</i>	Ten to twenty.
<i>Materials</i>	A heavy blanket, piece of canvas, or two or three reinforcements of bed sheets.
<i>Floor plan</i>	A clear space (ten feet square).
<i>Preparation</i>	Players stand around the four sides of the blanket. Holding it chest high, they grip the edges tightly. A player is thrown into the blanket.
<i>Game</i>	He is tossed and bounced up and down until he cries "quits." "It" then selects next man to be tossed.

Storming the Heights

<i>No. players</i>	Five to twenty-five.
<i>Materials</i>	A strong table or platform, and a mat.
<i>Floor plan</i>	Place the table, with mat thrown over it, at one end of the playing space (twenty feet square).
<i>Preparation</i>	All the players line up at the other end.
<i>Game</i>	At the signal "go," the players run to the "heights," attempt to mount and remain there, excluding all other players.
<i>Rules</i>	Pushing and pulling are permitted, but punching, kicking, and grasping of clothing are forbidden.
<i>Winners</i>	Those who are on the heights at the end of a prescribed period of time, about two or three minutes.
<i>Variation</i>	Battle Royal. — (This is a team game.) Table in same place, two teams at other end of playing space, standing apart from each other. At the signal "go," both teams run to the "heights." At the end of time, the team having the greater number on the heights wins. The table may be placed in the middle of the playing space, and the teams lined up at either end. The entire group may be divided into three teams, all attacking the heights and each other, simultaneously.

Rough House

<i>No. players</i>	Five to twenty.
<i>Materials</i>	None.
<i>Floor plan</i>	Draw lines around ends and sides of playing area (twenty-five feet square).
<i>Preparation</i>	One player is selected to be "it." He stands at one end of the playing space. The remaining players stand at the other end.
<i>Game</i>	At the signal "go," the group of players chase and try to catch "It," who must not run outside the designated area. On catching him, players are permitted to throw him down, get on top of him (without using the feet) pommel him with their hands and in general "rough house" him thoroughly, until the whistle blows. Any player caught in the act of attacking "it" in any manner after the blast of the whistle, is penalized by being made "it." Should no one be so caught, another player is selected as "it" and the game recommences.
<i>Rules</i>	"It" is allowed to defend himself in any way possible, but must not strike back at his opponents. Players are not allowed to strike "it" on the head.

Penalties

In certain kinds of games, it has been customary for the teacher to eliminate from the game the slow, careless, or otherwise "poor" player. This is truly paradoxical, for it is just this one who needs the peculiar training involved in that particular activity. It is a more satisfactory procedure from every point of view, to have the player pay an immediate penalty for his "crime" and permit him to continue in the game. Following is a suggested list of "penalties":

1. *Run the Gauntlet*. — Players line up in double column formation, lines facing each other, about three feet apart.
Loser, running between lines, is slapped by his playmates on any part of body, except head, as he passes through.
Try having loser walk backwards, or blindfolded.
2. *Spanking Machine* or *Paddy Whacks*. — Players line up in single line formation, feet spread wide apart.
Loser, crawling on hands and knees, under arch, is spanked as he progresses.
3. *Ball Spank*. — Players line up, ten feet from a wall. One holds a basketball.
Loser, bending well over (close to wall), is target of his playmates, who pitch ball at him, one at a time.
4. *Lady Slap*. — Loser extends one hand in front of him, palm up. Players, one at a time, slap hand as hard as they wish.
Try hitting hand with knotted handkerchief.
5. *Leap-Frog*. — Loser bends over, making a fair-sized "back." Players, one after the other, vault over, spanking him as they leap.
6. *Slap-Stick*. — Loser, bends well over.
Players, one at a time, spank him with a ruler, open hand, or knotted handkerchief.
7. *Inquisition*. — Loser hangs from a door or bar.
Players, one at a time, spank him forcibly.
8. *Pony-Ride*. — Loser carries on his back, any player he may select, a prescribed distance.
9. *Balancing*. — Loser is required to balance a wand or broom on one finger a prescribed distance.
Should wand fall off, players beat him (using hand or handkerchief) remainder of distance.
10. *Hop-Haul*. — Loser is required to hop a prescribed distance, carrying ten Indian clubs (any fashion).
Should he drop any, he is beaten (using hand or handkerchief), until club is recovered, when he continues on his way.

11. *Bare-Back*. — A "den" is drawn, five feet square. A line is drawn ten feet in front of den.
Players stand, shoulder to shoulder, on this line.
Loser stands at a remote point. He runs to his den. Players hit him with knotted handkerchiefs as he breaks through their barricade.
12. *Row-the-Boat*. — Loser is given two pencils, and is required to sit on floor and row, using pencils as oars, advancing his body as he rows, a prescribed distance. He is whipped on legs as he progresses.
13. *Stunto*. — Loser is required to attempt any stunt leader may set, as, standing on head, standing on hands against wall, cart-wheel, etc.
14. *Strong-Beak*. — Loser is required to push a pencil along floor a prescribed distance, with his nose.
15. *Spin-the-Hun*. — Players sit on floor (or stand) in circle formation, as close together as possible.
Loser, maintaining as rigid standing posture as possible, feet stationary in middle, is passed around in circle from player to player.
16. *Blanket-Toss*. — Players stand around sides of blanket or large square of canvas. They hold it chest high, gripping its edges tightly. Loser, thrown into the center, is tossed up and down a number of times.
These penalties should always be supervised by the teacher in order that the spirit of bullying may not enter in.

Methods of Selecting One Who Picks First, in Choosing up Sides for a Team Game

Two leaders, usually the biggest, ablest or most popular, contest for privilege of choosing first, viz.:

1. A coin, cap or card is tossed. One cries "heads." One toss decides, or two out of three.
2. Two coins or cards are tossed. One cries "odds" (one head and one tail). One toss decides.

3. Each hides a hand behind the back with one or more fingers extended. One player guesses "odds," the other, "evens." They draw hand suddenly forward, fingers still extended. One may have two fingers out, the other, three. This, of course, is "odds." Two out of three guesses decide.
4. A baseball bat is passed (thrown perpendicularly) from one to the other. The catcher holds it up to the thrower, who grasps (fists) it close to catcher's hand. Both continue to fist bat, hand over hand, all the way to top. The one able to surround bat with his entire hand nearest top, wins.
5. The one crying "first," first, wins.
6. A stone or coin is pitched to crack or line. The one nearer line wins.
7. They stand, heels to a line. The one jumping backwards the farther wins.
8. Each pitches a ball, bean bag, stone, or other object at a bull's-eye or other target on wall or fence. The one scoring nearer the mark, wins.
9. They stand, toeing a line, feet spread wide apart. Each squats deeply, holding a basketball between the legs from behind. The one throwing ball the farther wins.
10. Each stands on one foot. They join right hands and pull, each attempting to cause the other to touch his free foot to the ground. The one so doing wins.

Ways of Selecting One to be "It," in a Nonteam Game

1. All run to a remote point. Last one to arrive.
2. All cry "not it." One who cries last.
3. Each pitches ball or other object at a target on wall or fence. One farthest away.
4. All hop a distance. Last one "in."
5. Each pitches coin or stone to a line. One farthest away.
6. Each throws ball or other object under legs or behind back, a distance or at a target.
7. Each jumps backwards. One making shortest jump.

CHAPTER V

STUNT RACES

This chapter contains a series of races, differing in character from the usual running races. An example of this is the "Dog Race" in which the contestants assume a position on all fours and race, or the "Wheelbarrow Race" in which one of a team runs holding up his partner's legs, the latter running on his hands. Novel races are indeed amusing and are often used to supplement the usual race. Like Stunt Games these are excellent features for an occasional reward or for a suitable climax to a day's lesson.

Races are described for two contestants only. The modified form, such as the relay or shuttle relay, are also given. The factors not present in the simple race, but essential in the modified form, are the start, touch-off, and finish. Races for couples such as "Horse and Rider," or for three players, as "Chariot Race," are likewise described for two teams only.

The simple two- or three-man race, its relay and shuttle forms, are described at the beginning of the chapter. Every race is designed to be run in a short narrow space, possibly along one side of the gymnasium or playground. This is done by having the race double on itself, that is, the contestants run to a "distance line" and return, finishing the race at the original "starting line." In order to obviate possible serious accident due to impact against a wall or fence, use Indian clubs, blocks, or other floor marks to indicate the distance line.

In teaching a stunt race to a class or group, it is suggested that after arranging teams in line formation, the leaders demonstrate the form and method of the race, i.e., how to assume the "chicken"

position and how to run chickenwise to the "goal" and return. The method of "touch off" should also be shown. It may be advisable to have all the teams walk through the race, though it should be sufficient to have one team demonstrate. Handicapping is seldom necessary in stunt races.

Do not attempt to teach all the rules at once. Children have a faculty of "catching on" quickly in their plays and games, and become restive under too pedantic a treatment.

The list of races has been graded. Those of low organization, as "Hopping Race," are placed at the beginning of the chapter, while those requiring more neuro-muscular coördinations as "Balancing Stick Race" are placed farther down the line. With few exceptions, stunt races are as suitable for girls as for boys.

Simple Two- or Three-Man Race

No. contestants Two or more.

Starting line A line back of which contestants (1 and 2) stand ready for the race.

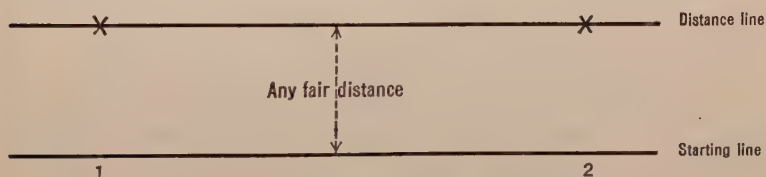


FIG. 46 — FLOOR PLAN OF SIMPLE TWO- OR THREE-MAN RACE

Distance line A line designated by Indian clubs, wall, posts, or crosses to, or around which, contestants run.

Start of race Contestants stand back of the starting line. "Starter" gives the command, "On your marks!" Each contestant assumes the "crouching start" position. Placing left foot forward, toes about six inches from the starting line, he squats low and places finger tips of both hands on the floor just back of starting line. The

hands are about shoulder width apart. The toe of right foot is about six inches back of left heel. The "sprinter" sits on his rear heel waiting for the next command. The starter then cries "Get set!" Contestant raises his back without moving either foot, and swaying his body weight slightly forward, looks straight ahead. Starter now gives the final signal "Go!" The sprinter leaps off the mark, getting the impetus from his hands and rear foot, and, throwing his right (rear) knee and foot in front of him, dashes straight forward toward the finish line.

Race

1. From starting line to distance line, finishing there; or
2. From starting line to distance line, and then back to starting line.

Winner

The runner crossing the line first.

*Practice hints
and rules*

The sprinter should run, body crouched at the start, gradually rising to an upright position as he nears the finish line. In competition, a penalty is inflicted for a "false start"; that is, if contestant leaves his mark before the starter says "Go!" Three such "breaks" bars a contestant from the race. In the novelty races to follow, this rule need not be enforced, nor is it always possible or necessary to use the "crouching start." Signals may be "get ready," "set," and "go."

Note

In the description of races in this chapter, the organization is of the second type, i.e. from starting line to distance line and return.

Heats

With many competitors, run three or four at one time, in a "heat." Run as many "heats" as are necessary to exhaust full number of contestants. Run "semi-finals" for the winners of "heats." Run "finals" and pick winners.

Penalties for false starts

For races up to and including 125 yards — first offense, 1 yard; second offense, 1 more yard; third offense, disqualification.

For races over 125 yards and including 300 yards, first offense, 2 yards; second offense, 2 more yards; third offense, disqualification.

Simple Relay Race

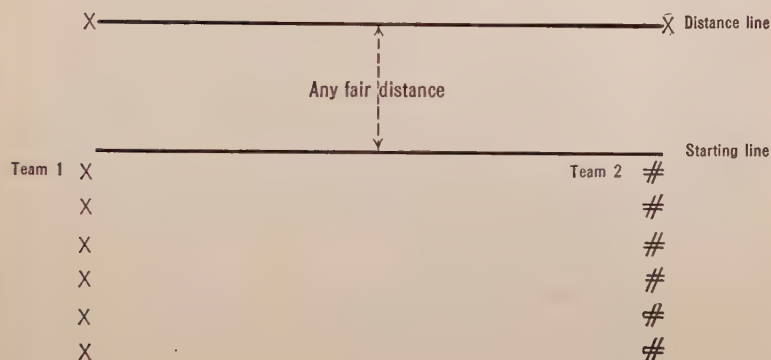


FIG. 47. — FLOOR PLAN OF SIMPLE RELAY RACE

- No. contestants* Team race. Any number of players may compose a team and any number of teams may participate.
- Starting line* A line back of which teams 1 and 2 are arranged, ready for the race.
- Distance line* A line designated by Indian clubs or crosses, to or around which contestants run.
- Start of race* Teams line up back of starting line. Members of each team are arranged in file formation, one directly behind the other. Starter gives signal, "On your marks!" Leading man on each team assumes "crouching start" position, etc. (See "Start of Race," and "Practice Hints," "Simple Two- or Three-man Race," page 179.)

Race

Leading man on team runs to distance line, touches or circles the mark or object placed on the floor, runs back to his line and "touches off" player now first in line who in the meantime has moved up to starting line. As soon as "touch off" is made, this player in turn runs to distance line, and back. Every runner, after "touching off" next player, goes to end of his line. This continues until every player has had his turn at running.

Winner

The file or team, the last runner of which first crosses starting line.

Practice hints and rules

Should a player cross the starting line before being "touched off" by the returning runner, his team is penalized by having delinquent one return to starting line and start over again; or entire team may be disqualified. There must be an even number of contestants on each team.

In order to prevent interferences during "touch off," have player first in line stand, his right hand stretched

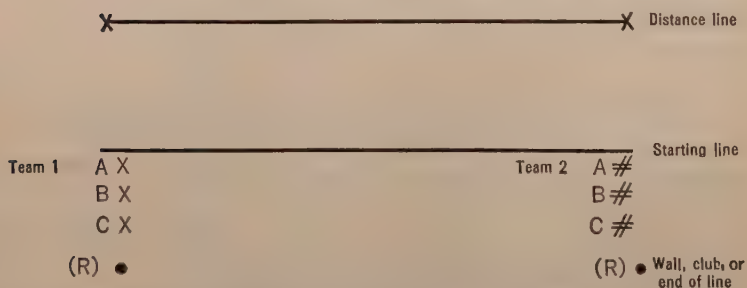


FIG. 48.—FLOOR PLAN, ILLUSTRATING METHOD OF AVOIDING UNFAIR "TOUCH-OFF"

out to the side, awaiting return of runner. The latter, running back on that side, "touches off" awaiting team-mate with his own right hand. A baton or handkerchief may be passed by runner to awaiting team-mate. Should baton be dropped, it is recovered

by runner without halting progress of race. In athletic competition the baton is passed from left hand of runner to right hand of new runner. The latter immediately passes it over to his left hand. Holding it in that hand he runs the course. "Stealing" or an unfair "touch off" may be eliminated in the following way:

"A" runs to distance line, turns, runs back to a club, mark or other designated point back of starting line (R), (Fig. 48), or around rear of own team, runs back, hands baton to "B," next runner. This device is unnecessary for the last runner on the team.

Shuttle Relay Race

No. contestants Team race. Any number of players may compose a team, and any number of teams may participate.

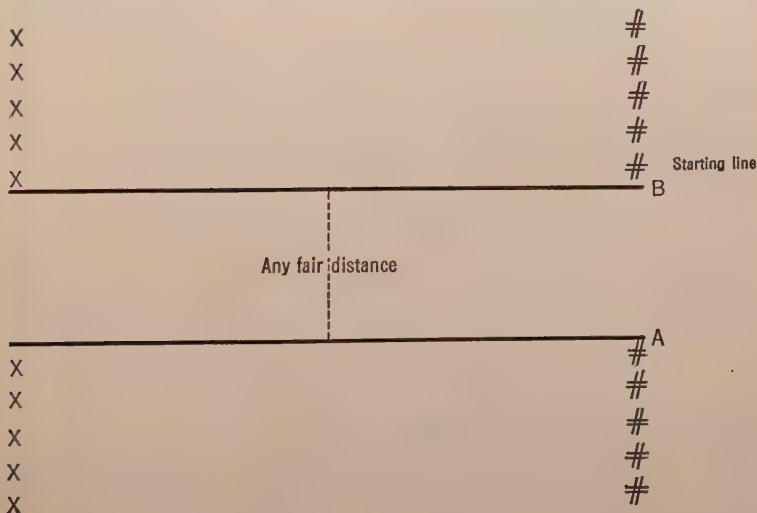


FIG. 49. — FLOOR PLAN OF SHUTTLE RELAY RACE

Starting lines The lines behind which one-half of each team is arranged, ready for the race. The crosses (X)

designate members of one team, the bars (#), the other.

Start of race

From line B.

Race

At the signal "go," leader of each team runs across intervening space and "touches off" his team-mate, first on line, side A. Runner then goes to end of line, side A. The one "touched off," now runs across and "touches off" one now first in line, side B, who in meantime has moved up to starting line, and goes to end of that line, side B. This crossing back and forth continues until the halves are reversed, that is, the half of the team originally on side B is now on side A. However, the race does not end here, but continues, runners shuttling back and forth, until every player has returned to his original position. The last runner recrossing to his own side (B) touches hand of original leader, who quickly raises his hand overhead, signifying that his team has completed the race.

Winner

The team whose last player first dashes across the starting line.

*Practice hints
and rules*

See Simple Relay Race (page 182).

Hopping Race

No. contestants

Two or more.

Materials

None.

Floor plan

Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return.

Preparation

Contestants stand on one foot, toeing starting line.

Race

At the signal "go," each hops to distance line and back.

Winner

The one who finishes first.

Rules

Contestants must hop on same foot from start to finish.

Variations

1. Hopping backward.
2. Hopping forward or backward, one hand holding opposite foot up behind.
3. Hopping forward or backward, one hand holding one leg bent in front.
4. Running backward.
5. Hopping one way, and returning, running or jumping.
6. Any combination of above.
7. Skipping Race. — Same organization as "Hopping Race."
8. Heel Race. — Progress made on heels only.
9. Poison Club Race. — No. contestants, ten to forty. Place Indian clubs at four-foot intervals between starting and distance lines; contestants hop in and out of these clubs to distance line and return. Should a club be overturned, the contestant must stop and set it up before continuing to the next club. Try this race, hopping or running.
10. Blockhead Race. — No. contestants, ten to forty. Racing with a block of wood or book, balanced on top of head. This may be done walking, running, or hopping, forward or backward.
11. Hop Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.
12. Hop Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Tandem Race

No. contestants Four or more. (This is a couple race.)

Materials None.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

<i>Preparation</i>	Couples toe the starting line, partners standing side by side, inside arms locked at elbows.
<i>Race</i>	At the signal "go," each team runs to distance line and back.
<i>Winner</i>	The team that finishes first.
<i>Rules</i>	Should a team unlock its arms in progress, it is eliminated from the race.
<i>Variations</i>	1. Tandem Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. Leading team returning, "touches off" team now first in line which has in the meantime assumed the "tandem" position. Leaders now go to end of line. 2. Tandem Shuttle Relay. — No. contestants, twelve to forty. Shuttle Relay Organization, see page 183.
<i>Note</i>	Racing may be: <ol style="list-style-type: none"> a. running backward b. hopping forward c. hopping backward

Jumping Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, feet together, toeing the starting line.
<i>Race</i>	At the signal "go," each contestant travels by short jumps to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Jumping and landing must be on both feet, progress made by a succession of short jumps forward.
<i>Variations</i>	1. Jumping backward, or sideways. 2. Eskimo Race. — On hands and feet, knees stiff, elbows stiff, fingers on floor.

3. Jump Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.
4. Jump Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.
5. Squat Jump Race. — Racing in a deep knee bending position. Straightening knees eliminates contestant from the race. Try as a team race, members of each team in column formation, each supporting hands on hips of team-mate in front, all jumping forward in squat position.
6. Slide Race. — Keeping one foot in front throughout, slide-close feet to distance line and return.

Ball-rolling Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	A basketball for each contestant in race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants toe the starting line, one hand folded behind the back. A basketball is placed on the floor at each one's feet.
<i>Race</i>	At the signal "go," each contestant bends down, and, using one hand, pushes ball ahead of him. He travels this way to the distance line and back.
<i>Winner</i>	The one who finishes first, preceded by his ball.
<i>Rules</i>	Use one hand only on ball. Hand should not be changed during progress. Touching the ball with the feet disqualifies that player.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Try this race, hopping instead of running. 2. Stick-Ball Race. — No. contestants, ten to forty. Instead of advancing ball with hand, use a stick. 3. Kick-Ball Race. — No. contestants, ten to forty. Instead of advancing ball with hand, use both feet,

or the rule may be: *a.* Kicking with one foot only, while running; *b.* hopping, and kicking ball with hopping foot.

4. Barrel-rolling Race. — No. contestants, ten to forty. In place of a ball, contestants roll a barrel along the course and return.

5. Dumb-bell Push Race. — No. contestants, ten to forty. Using a stick, contestants push a dumb-bell down and back.

Note These variations may be played by two two-man teams. They are not very successful in relay or shuttle forms.

Chicken Race

No. contestants Two or more.

Materials None.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

Preparation Each contestant stands, toeing starting line. He squats low and clasps hands outside and around legs in front of ankles, knees extended forward.

Race At the signal "go," each contestant travels in this way to distance line and back.

Winner The one who finishes first.

Rules Releasing the grasp of hands from ankles disqualifies the player.

Variations 1. Chicken Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, "touches off" the one now first in line, who has in the meantime assumed the "chicken" position. The leader then goes to end of line.

2. Chicken Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Duck Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, toeing starting line. Each squats as low as possible, and grasps his heels outside the legs from behind.
<i>Race</i>	At the signal "go," each contestant travels in this way to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Letting go of heels at any time during the race disqualifies the player.
<i>Variations</i>	<ol style="list-style-type: none">1. Try this race, hands crossed in front, inside of legs, grasping heels (palms forward).2. Duck Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, "touches off" one now first in line, who has in the meantime assumed the "duck" position. The leader then goes to end of line.3. Duck Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Walrus Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
<i>Preparation</i>	Contestants take places behind starting line. Each places hands on floor back of starting line and stretches legs straight backward, extending body in a straight line from shoulders to heels. Weight rests on hands and toes. Knees are stiff.

<i>Race</i>	At the signal "go," each contestant travels forward walking on hands, thus drawing the rigid body along, dragging feet behind on the floor.
<i>Winner</i>	The one whose feet cross the starting line first.
<i>Variations</i>	<p>1. Walrus Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, touches off one, now first in line, who has in the meantime assumed the "walrus" position behind line. The leader then goes to end of line.</p> <p>2. Walrus Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.</p>

Frog Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
<i>Preparation</i>	Two contestants stand back of starting line. Each squats down and places his hands flat on floor, about two feet in front of his feet. The knees do not touch floor. Hands must be behind starting line.
<i>Race</i>	At the signal "go," each contestant travels in frog leaps to distance line and back. The "frog leap" is executed as follows: From the "all fours" position on floor, the "frog" springs forward a short distance, landing on his hands. He quickly follows this movement by advancing the feet close to, but outside the hands, landing in a squat position, hands on floor. This leap is continuous throughout the race.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Running disqualifies that player.

- Variations*
1. Frog Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading runner returning to the starting line, touches arm of one now first in line who has in meantime assumed the "frog" position behind the line. The first runner then stands and goes to end of line.
 2. Frog Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Triangle-Club Race

- No. contestants* Two or more.
- Materials* Six Indian clubs, pebbles, or chalk marks.
- Floor plan* Three clubs are placed to form a triangle on distance line, opposite each contestant in the race. The clubs are far enough apart from each other to allow for one individual to weave in and out of the clubs.
- Preparation* Contestants stand, toeing the starting line.
- Race* At the signal "go," each contestant runs down, circles completely one of end clubs, circles the middle one, then circles the other end club, finally returning to the starting line.
- Winner* The one who finishes first.
- Variation* Triangle-Club Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.

Low-Blow Race

- No. contestants* Two or more.
- Materials* One balloon or a ball of cotton for each contestant in the race.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Contestants stand, toeing the starting line, each holding a balloon.

- Race* At the signal "go," each contestant bends down, places the balloon on floor, and, traveling along on hands and feet (knees not touching floor) blows balloon to distance line and back.
- Winner* The one who finishes first.
- Rules* The knees must not touch floor in transit. The hands are not permitted to touch balloon after start.
- Variations* 1. Low-Blow Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. After the leading blower has returned the balloon across the starting line, the one now first in line, who has in the meantime assumed the crawl position, begins at once to repeat the performance. The original runner goes to end of line.
2. Low-Blow Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Rope-skipping Race

- No. contestants* Two or more.
- Materials* One jump rope for each contestant in the race.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Contestants stand, toeing the starting line. Each holds a jump rope.
- Race* At the signal "go," each contestant skips forward to distance line and back.
- Winner* The one who finishes first.
- Rules* Should a contestant "miss" while jumping, he may recover as quickly as possible and continue the race. Advancing is not permitted during a "miss."
- Variations* 1. Try racing backward.
2. Two skipping side by side using one rope, each turning with outside hand.

3. Rope-skipping Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, hands rope to the one now first in line, who begins immediately to skip forward to distance line. The original skipper then goes to end of line.
4. Rope-skipping Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Lobster Race

- No. contestants* Two or more.
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return.
- Preparation* Contestants stand two feet behind, with backs to starting line. Each bends knees and places hands on floor behind, fingers at starting line. His back is to the floor, elbows straight.
- Race* At the signal "go," each contestant travels backward in this way to distance line and back.
- Winner* The one who finishes first.
- Rules* Only hands and feet may touch the ground while in progress.
- Variations*
1. Lobster Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, "touches off" the one now first in line, who has in the meantime assumed the lobster position. The leader then goes to end of line.
 2. Lobster Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.
 3. Crab Race. — This differs from the "Lobster Race" by having feet travel first.

Four-Footed Race

- No. contestants* Four or more. (This is a couple race.)
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, or other points, to which contestants go and return.
- Preparation* Couples stand, toeing the starting line. The members of each team stand one behind the other, the second on line locking his arms tightly around the waist of his team-mate in front.
- Race* At the signal "go," each team travels in this way to distance line and back.
- Winner* The team that finishes first without unlocking arms.
- Rules* Any kind of progress is permitted, provided all four feet are used and neither man carries the other. Fast progress may be made if both partners keep in step.
- Variations*
1. Roach Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. First team returning, the man in front "touches off" leading man of team now in front, which has in the meantime assumed the "locked" position. The leaders now go to end of line.
 2. Roach Shuttle Relay. — No. contestants, twelve to forty. Shuttle Relay Organization, see page 183.
 3. Centipede Race. — This is a team race. Entire team, of any number, engage together. Each locks arms around waist of one in front. At signal "go," the entire team travels forward at once. A team breaking the formation is eliminated from the race.
 4. Hand Chain Race. — This is a team race. Same formation, except that the members of the entire team join hands in one long chain. At signal "go," the chain of players runs down and back. The winning team is the one that returns to original position first, without having broken the chain.



FIG. 50. — CENTIPEDE RACE

5. Shoulder Chain Race. — This is a team race. Same as Hand Chain Race, except that hands are placed on shoulders of team-mate in front.

6. Caterpillar Race. — This is a team race. Members of each team sit on floor, one behind the other, close together. Their feet are flat on floor, knees up. Each player grasps firmly the ankles of team-mate just behind. Last player places hands flat on floor alongside of him. At signal "go," teams propel themselves forward. Players must not release ankle grasp. That team whose last man first crosses finish line wins.

Strip Race

No. contestants Two or more.

Materials Each contestant in the race to have a coat and a pair of shoes.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and

return. Draw a line half-way between, and parallel to, the starting and distance lines.

Preparation Contestants stand, toeing the starting line. Each is wearing a coat and shoes. The shoes should be unlaced.

Race At the signal "go," each contestant runs to distance line, takes off his coat, and places it on the line. He then runs back to the half-way line, pulls off his shoes, places them on this line, returns to distance line, puts on his coat, and finally recovering and getting into his shoes, finishes at starting line.

Winner The one who finishes first, fully dressed.

Rules The shoes need not be laced at the finish.

Variation Strip Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.

Hoop-Circle Race

No. contestants Two or more.

Materials One hoop for each contestant in the race.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return. The hoop is placed on the distance line opposite each contestant.

Preparation Runners stand, toeing starting line.

Race At the signal "go," each player runs to distance line, picks up his hoop, passes it over his head, body, and legs, steps out of it, and runs back.

Winner The one who finishes first.

Rules The hoop must be left at the same place at which it was found. This place may be made definite by chalk-ing an arc of the hoop circumference on floor.

Variations 1. Hoop-Circle Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.

2. Barrel Crawl. — No. contestants, ten to forty. Place a barrel without top or bottom, standing upright on distance line. Each player must crawl through barrel. (Make sure that no nails protrude.)

3. Hoop Passing Race. — This is a team race. Two teams stand, facing each other, six feet apart. Members of each team stand side by side, arm's length apart sideways. At signal "go," the first man on one end passes hoop downward over his head, steps out of it, and passes it to his team-mate alongside, who does the same, etc. The team finishing first wins.

4. Hoop Passing Relay Race. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Two teams stand facing each other, six feet apart. Members of each team stand side by side, close together. The first man passes hoop down to other end, every player touching and passing it along. Last man passes it downward over his body, runs to head of line, and in turn passes it down, etc. The team finishing first wins.

Chariot Race

<i>No. contestants</i>	Six or more. (This is a three-man team race.)
<i>Materials</i>	Two handkerchiefs for each team in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return.
<i>Preparation</i>	Teams take places behind starting line. Two "horses" stand in front, toeing the line. The driver stands in the middle, just behind. Handkerchiefs join driver's hands with outside hand of each of the "horses." "Horses" now join inside hands.
<i>Race</i>	At the signal "go," each chariot runs to distance line and back.

<i>Winner</i>	The team that finishes first.
<i>Rules</i>	The driver must finish across the finish line behind "horses."
<i>Variation</i>	Try hopping instead of running.

Monday-Morning Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	Two feet of twine, two clothespins, and a handkerchief, for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return. Have a boy representing a "clothespole" stand on distance line opposite each contestant. He holds a short piece of string representing a clothesline, taut across his chest.
<i>Preparation</i>	Competitors toe the starting line opposite the "clothesline," each holding a handkerchief and two clothespins.
<i>Race</i>	At the signal "go," each competitor runs to the "clothesline," spreads piece of linen on it and pins it on with clothespins. He then runs back.
<i>Winner</i>	The one who finishes first, with handkerchief and two clothespins on line.
<i>Note</i>	Instead of having a clothesline for each contestant, only one may be used, having two "poles," each holding one end across the floor. All the "clothes" are then hung on the one line.
<i>Variations</i>	<p>1. Blind Monday-Morning Race. — Try this race blindfolded, the "clothespole" calling and directing the blind one to the "clothesline."</p> <p>2. Monday-Morning Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading runner returning, "touches off" the one now first in line, who runs to clothesline, takes off pins</p>

and handkerchief, returns and hands them to the one next on line. This player replaces linen on line, etc. After handing pins and handkerchief to his team-mate, the runner goes to end of line.

Locomotive Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return.
<i>Preparation</i>	Couples stand, toeing the starting line, members of each team one behind the other, both facing the running course. Leader raises one leg behind. His team-mate grasps toes of raised foot with one hand. With other hand he holds up, behind him, one of his own feet.
<i>Race</i>	At the signal "go," each team travels in this way to distance line and back.
<i>Winner</i>	The team that finishes first.
<i>Rules</i>	One of a team letting down a foot while hopping, disqualifies that team.
<i>Variations</i>	<ol style="list-style-type: none">1. Locomotive Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181.2. Locomotive Shuttle Relay. — No. contestants, twelve to forty. Shuttle Relay Organization, see page 183. First couple returning, leading member "touches off" first man of couple now first in line, which has in the meantime assumed the locomotive position. The leaders then go to end of line.3. Blind Man Toting Race. — This is a couple race. One in front runs, and pulls along a team-mate at the end of a ten-foot rope; the second man is blind-folded.

Novelty Walk Race

- No. contestants* Two or more.
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
- Preparation* Contestants stand, toeing the starting line, arms folded behind backs.
- Race* At the signal "go," each contestant travels forward as quickly as possible to distance line and back, using the "Novelty Walk" step, viz.: Starting, feet together, swing right foot around behind left and as far forward as possible, the left around right, etc.
- Winner* The one who finishes first.
- Variations* 1. Novelty Walk Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.
2. Novelty Walk Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Human Obstacle Race

- No. contestants* Two or more.
- Materials* None.
- Floor plan* Indicate a starting and distance line, wall, posts, marks, or other points, to which contestants go and return. Place two men, equal distances apart, at points between starting and distance lines. The first assumes a position on his hands and knees, facing sideways, the other stands erect, feet wide apart, back to starting line. A pair of human obstacles are similarly placed for each contestant.
- Preparation* Players toe starting line, facing obstacles.
- Race* At the signal "go," each contestant runs forward, leaps over first obstacle, runs to the next, crawls under

the bridge, and on to distance line. Returning, the runner repeats the crawl and leap.

Winner

The one who finishes first.

Variations

1. Leapfrog Obstacle Race. — Player bends over making a "back," over which runner straddles (with or without use of hands).
2. Shoulder-Leap Obstacle Race. — Player, back to starting line, stands erect, arms folded, head bent on chest. Runner straddle-vaults over his shoulders.
3. Arch Obstacle Race. — Player on hands and feet, facing sideways. Runner crawls under arch.
4. Dive and Roll Obstacle Race. — (If mats are available). Player on hands and knees, side to runner. Runner dives over his back and rolls forward.
5. Circle Post Obstacle Race. — Player standing at attention, runner circles the "post" once.
6. Obstacle Race. — No. contestants, ten to forty. Instead of human obstacles, place stools, chairs, tables, benches, high-jump standards, mats, etc., for contestant to vault over or on which to perform other stunts.
7. Steeplechase Race. — No. contestants, ten to forty. Only obstacles that can be jumped or leaped over without use of hands are permitted to be used, as benches, stools, hurdles, or high-jump standard.
8. Stunt Race. — No. contestants, ten to forty. Instead of obstacles, have contestant perform a stunt at each point, before continuing to the next. Stunts may be: Chair Bounce, Walking Spanish, Body Bounce, Chair Crawl (then stand on seat and leap over back), Chair Backward Bend, Stunt Walk, etc. For description of these and other stunts, see chapter on "Individual Stunts."

Blow Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	One long piece of string, and one paper cone or funnel for each contestant in the race.
<i>Floor plan</i>	Two men from each team are selected to hold taut the ends of the string across playing space. The string has been put through the paper cone. The latter lies on its side, at one end of string, the open end facing outward.
<i>Preparation</i>	Contestants line up at cone end of string, alongside the string holder.
<i>Race</i>	At the signal "go," each contestant blows cone across string to other end.
<i>Winner</i>	The one who arrives first.
<i>Rules</i>	The hands or face must not touch the cone at any time during progress.
<i>Variation</i>	Blow Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183. Have half a team at each end of string. The cone is blown across by the leader of one side (side chosen arbitrarily). The first man on the same team, on the other side, removes cone from string, restrings it with funnel end out, and proceeds to blow it across to team-mate now first in line on the other side. Each blower goes to end of line on the arriving side. This blowing of cone back and forth continues until all are back in their original places. The team finishing first wins.
<i>Note</i>	Care should be taken that the aperture is large enough to facilitate removing and restringing the cone.

Chinese Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, or other points, to which contestants go and return.

<i>Preparation</i>	Couples line up behind starting line; one member of the team stands directly behind his partner, both facing forward. The one in front bends forward and extends one hand between his legs. His team-mate behind grasps this hand with one of his own.
<i>Race</i>	At the signal "go," each team runs in this manner to distance line and back.
<i>Winner</i>	The team that finishes first without letting go of hands.
<i>Rules</i>	Should one member of a team release hands, that member's team is eliminated from the race.
<i>Variations</i>	<ol style="list-style-type: none">1. Try the race, hopping instead of running.2. Chinese Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. Leading team returning, the man in front "touches off" the front man in the team now first in line, which has in the meantime assumed the under-leg position. The leading team then goes to end of line.3. Chinese Team Race. — No. contestants, ten to forty. Entire team, of any number, engages at the same time. Each member of team takes the under-leg grasp. At signal "go," the entire team moves forward at once. A team breaking the chain is eliminated from the race.

Sack Race

<i>No. players</i>	Two or more.
<i>Materials</i>	One potato sack or grain sack for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, toeing the starting line, each standing upright, inside a sack. Player holds sack well up under arms.

<i>Race</i>	At the signal "go," each contestant advances by short quick jumps to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	The player must travel, taking jumps on both feet. Should he fall, he may regain his feet and continue.
<i>Variations</i>	<ol style="list-style-type: none">1. Sack Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning to the starting line, sheds the sack, hands it to the one now first in line, who dons it and starts off. The leader then goes to end of line.2. Sack Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Basketball Dribble Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	A basketball for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, toeing starting line. Each holds a basketball in his hands.
<i>Race</i>	At the signal "go," each contestant starts bouncing (dribbling) ball to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	The ball should be kept in continuous dribble. Should player fail in this, and ball roll away, the player may recover it, but must recommence dribbling where ball left the lane. Only one hand may be used in the dribble.
<i>Variations</i>	<ol style="list-style-type: none">1. Try this race, changing hands at will, while dribbling.2. Try a two-man team race, one dribbling to the other as they progress toward distance line.

3. Try individual or two-man team, hopping instead of running.
4. Basketball Dribble Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning with ball, the one now first in line, without discontinuing the dribble, receives the ball back of line, and starts immediately toward the distance line. The leader then goes to end of line.
5. Basketball Dribble Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Walking Spanish Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	One wand or cane for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants line up back of the starting line. Each holds one end of a wand with both hands, and places the other end on the ground. The wand is upright. Contestant now bends over and places his forehead on top of the wand.
<i>Race</i>	At the signal "go," each contestant whirls around five times with forehead pressed against the top of the wand, then tries to run <i>straight</i> to the distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Contestants carry wand with them.
<i>Variations</i>	1. Walking Spanish Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading runner returning, passes wand to the one now first in line, who in turn places one end on floor,

presses his forehead to upper end and whirls as did his team-mate. The leader then goes to end of line.

2. Walking Spanish Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Note In a simple race the players may whirl until signal "go" is given. This is not practical in the relay form.

Ball-Toss Race

No. contestants Two or more.

Materials One ball, bean bag, or other small object, and one basket for each competitor in the race.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

Preparation Contestants stand, toeing the starting line. An empty basket is placed opposite each contestant on distance line. A throwing line is drawn about ten feet from basket. Each contestant holds a ball in his hand.

Race At the signal "go," each contestant runs to throwing line and attempts to throw ball into receptacle. Should he succeed on the first try, he recovers ball from basket, runs back, and crosses starting line.

Rules The players throw until successful.

Winner The one who finishes first.

Note This is a variation of "Ring Toss" in which a quoit and quoit stand are used.

Variations 1. Bull's-Eye Race. — No. contestants, ten to forty. A bull's-eye may be drawn on a wall or fence, and the same game played, or the children might construct a board with a hole in it, that stands on the floor or is suspended. In this case a ball or bean bag is thrown through hole.

2. Ball-Toss Relay. — No. contestants, ten to forty.

Simple Relay Organization, see page 181. After player has basketed ball, he runs, and hands ball to the one now first in line, and goes to end of his line. Should the thrower be unsuccessful in caging ball after third attempt, he must recover it, run back and hand it to player next on line.

3. Bowl-Ball Race. — No. contestants, ten to forty. Throw or roll ball at an Indian club, set on a mark. When club is overthrown, the player runs forward, sets it up and runs back to starting line, with or without the ball.

Pony Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Couples take places at starting line. One player stands directly behind his teammate, both facing the running course.
<i>Race</i>	At the signal "go," the one behind jumps on back of the one in front, who carries him "pig-a-back" to distance line and back.
<i>Winner</i>	The team that finishes first.
<i>Rules</i>	Should any part of the rider's body touch the floor in progress, his team is eliminated from the race.
<i>Variations</i>	<p>1. Pony Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181.</p> <p>2. Pony Relief Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. Upon arriving "home," the rider becomes the pony for the one next in line. The pony goes to end of his line. Be sure the new pony team starts back of the line.</p>

3. Quadruped Race. — Team-mates stand back to back, arms locked at the elbows. At signal "go," the one in front bends forward, lifting his partner's feet clear off the floor, and carries him forward on his back.
4. All-up Pony Relay. — No. of contestants, twelve to forty. On distance line, draw two circles side by side about a foot in diameter, about six inches between circumferences. Two such circles are drawn for each contestant. Place three Indian clubs in one of the two circles. The race consists of having the pony carry the rider to the circles. Here the rider, still maintaining his position on his pony's back, reaches down, takes the clubs, one at a time, and replaces them in the other circle. The team then gallops back "home." The clubs must remain standing.
5. Try having pony and rider change places at distance line. Try the interesting variation of having pony blindfolded. Here the driver steers with his hands.
6. Carry Races. — In arms, sitting on shoulders, wound around hips, over one shoulder.

Wheelbarrow Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Couples line up at starting line. One player of team stands directly behind the other, both facing the running course. The one in front, feet well apart, bends down and places his hands flat on the floor. His team-mate, standing between the legs, grasps his partner's legs above the knees, and raises them, supporting one on each hip.

<i>Race</i>	At the signal "go," each human wheelbarrow advances to distance line and returns.
<i>Winner</i>	The team that finishes first.
<i>Rules</i>	Should the driver lose a "leg" of the barrow, he recovers it and continues. Should the "barrow" bend a spoke, and sink to the floor, he continues as soon as he is able to recover.
<i>Note</i>	Team-mates may change places at distance line.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Wheelbarrow Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. 2. Barrow Relief Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. When the wheelbarrow returns "home," the driver becomes the "barrow" for the one next in line. The original "barrow" then goes to end of line. 3. Wheelbarrow Shuttle Relay. — No. contestants, twelve to forty. Shuttle Relay Organization, see page 183.

Harlequin Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	One balloon and a fan for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, toeing starting line, each holding an inflated balloon in left hand and a fan in right.
<i>Race</i>	At the signal "go," each contestant throws balloon in the air, and fans it forward to distance line and back.
<i>Winner</i>	The one who finishes first, balloon still in the air.
<i>Rules</i>	The fan may strike balloon, and even carry it along, if possible. Players may change from one hand to the other. That player whose balloon touches the floor is eliminated from the race.

Variations

1. Balloon and Fan Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. The runner returning to starting line, hands fan to teammate next in line, who, keeping the balloon in the air, carries it down and back. He in turn passes both fan and balloon to one next on line. The returned runner goes to end of line.
2. Harlequin Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.
3. Try fanning the balloon along, not touching it with the fan.

Note

A harlequin ball may be used instead of a balloon. An inflated paper bag, or an inflated bladder serves the same purpose. The fan may be a piece of cardboard, or a thin, flat piece of wood. If no suitable fan is available, use open hand.

Balancing-Stick Race

No. contestants Two or more.

Materials One wand, cane, or stick for each player.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

Preparation Contestants stand toeing the starting line. Each balances a wand upright on the index finger of the right hand.

Race At the signal "go," each player advances, balancing wand, to distance line and back.

Winner The one who finishes first, with wand still balanced on the finger.

Rules The free hand should not touch wand after the race has started. The wand must be balanced on the same finger throughout.

Variations

1. Try racing, balancing wand horizontally over the first joint of index finger.
2. Try racing, balancing a glass of water on open palm of one hand. Compare volume of water in each glass at end of race.
3. Try racing, balancing wand, coin, or book on one elbow held straight out to the side, shoulder high.
4. Try racing, balancing a coin on forehead.
5. Try racing, carrying a coin on end of a flatsided pencil, top of a stick, or edge of a book.
6. Try racing, balancing stone or coin on one foot.

These races may also be executed:

- a.* Hopping forward.
 - b.* Hopping backward.
 - c.* Running backward.
 - d.* Any combination of these; for example, hopping to the distance line, returning, running backward.
7. Balancing-Stick Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading runner returning, passes balanced wand to index finger of one now first in line without aid from free hand. The leader then goes to end of line.
 8. Balancing-Stick Shuttle Relay — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Elephant Race

No. contestants Two or more.

Materials None.

Floor plan Indicate a starting and a distance line, wall, posts or other points to which contestants go and return.

Preparation Contestants take places behind starting line. Each bends forward, keeping knees straight and places hands on floor back of starting line. Arms and legs are perfectly stiff.

<i>Race</i>	At the signal "go," each contestant races forward in this way to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Should a contestant not maintain this position in traveling, he forfeits the race.
<i>Variations</i>	<ol style="list-style-type: none">1. Elephant Relay Race. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading elephant returning, "touches off" the one now first in line, who has in the meantime assumed the "elephant" position. The leader then goes to end of his line.2. Elephant Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Potato Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	Four blocks, bean bags, coins, or small objects for each contestant in the race.
<i>Floor plan</i>	Draw four heavy chalk marks on the floor, at equal distances from starting to distance line. Place a block on each of these marks. Just behind starting line, chalk a one foot square. These arrangements are made for as many contestants as are in the race.
<i>Preparation</i>	Contestants stand, toeing the starting line.
<i>Race</i>	At the signal "go," each contestant runs forward, picks up any one of the four blocks, returns and deposits it within the chalked area. In like manner he makes three more trips.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Only one block may be carried on each trip. Though the usual sequence of taking blocks is 4 — 1 — 3 — 2, there is no rule to this effect; the sequence is optional with contestant. The blocks must be placed within chalked space. The finish may be at either end of the course.

Note It has been customary for the contestant to "get on the mark" by lying down on his back, behind the starting line, head foremost. However this is not a necessary procedure. The "crouching start" may be used for the start. Baskets instead of chalk marks are more satisfactory and desirable.

Variations

1. Hopping Potato Race makes an interesting event. In this race the contestants hop instead of run.
2. Potato Relay Race. — No. contestants, ten to forty. Usual Relay Organization, see page 181. The blocks are in position on floor, at start of race. Leading runner returning, touches the one now first in line, who replaces the blocks on their marks, one at a time. He then touches off the next one, who fetches blocks back to the chalked square, etc. The runner on finishing, goes to end of line.
3. Potato Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183. Blocks are in position on floor at beginning of race. Receptacle at each end. One member of the team places blocks in basket, runs across, and touches the first one in line on the other side, who replaces blocks on floor, etc.

Marble-and-Spoon Race

No. contestants Two or more.

Materials Two saucers and two marbles for each contestant in the race.

Floor plan Place on floor just back of the starting line, a saucer containing two marbles. Close to this saucer place another. This is done for each contestant.

Preparation Competitors stand, toeing the starting line, each holding a spoon in his right hand. His left hand is behind the back.

<i>Race</i>	At the signal "go," each competitor bends, scoops up with his spoon one marble from the plate, runs to distance line and back. He deposits marble in empty saucer, scoops up the other one, and repeats the performance, finishing over starting line.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Should a player drop a marble, he must recover it with the spoon and continue the race.
<i>Variations</i>	<p>1. Marble-and-Spoon Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning after his second trip, hands the spoon to the one now first in line, who bends, scoops and runs. The leader goes to end of line.</p> <p>2. Marble-and-Spoon Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183. One saucer at each end, one marble used. The leader starts by scooping up the marble in the saucer at his feet, carries it across, places it in the saucer at his team-mate's feet, and hands him the spoon. This player bends, scoops, runs across, deposits the marble, and hands spoon to the one now first in line on that side, etc.</p>

Basketball Goal Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	One basket ball for each contestant in the race, and a basketball goal.
<i>Floor plan</i>	A starting line for each contestant.
<i>Preparation</i>	Contestants toe the starting line, facing the basketball goal. Each holds a basketball in his hands.
<i>Race</i>	At the signal "go," each contestant runs with ball, to a point near goal and attempts to cage ball.
<i>Winner</i>	The one succeeding in doing so first.

<i>Rules</i>	Contestants may shoot as often as necessary and as quickly as possible.
<i>Variations</i>	<p>Basketball Goal Relay Race. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Each player is allowed three attempts to cage the ball. Should it fail to be caged on the third try, the player must hand or throw ball to the one next in line.</p> <p>Variations of Basketball Goal Relay Race:</p> <p><i>a.</i> Under-Legs Goal Relay Race. — Contestants stand feet apart, ball is passed under all players' legs. Last man runs to goal and shoots.</p> <p><i>b.</i> Over-Head Goal Relay Race. — Players pass ball backward over their heads to last man. He runs forward and shoots. Try same, ball started at rear of line, passed forward, first man shooting.</p> <p><i>c.</i> Flank-Pass Goal Relay Race. — Contestants face sideways shoulder to shoulder. Ball is passed from first man to last. He runs to basket and shoots.</p> <p><i>d.</i> Over-and-Under Goal Relay Race. — Contestants facing basket; ball starts over head of first man, then under legs of second, etc. Last man runs forward and shoots.</p>
<i>Note</i>	All the above games may be varied further, by introducing hopping or dribbling, instead of running.

Brick Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	Two building bricks for each contestant in the race.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, toeing the starting line. Each stands on two bricks.
<i>Race</i>	At the signal "go," each contestant bends forward, and grasps front end of each brick with his hands.

Shifting his weight from one foot to the other and sliding bricks forward with hands, he proceeds in this manner to distance line and back.

- Winner* The one who finishes first with feet still on bricks.
- Rules* Should a contestant's foot touch the ground in progress, he is eliminated from the race. Both hands are used in moving bricks.
- Note* Blocks of wood may be used instead of bricks.
- Variations* 1. Brick Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181.
2. Brick Shuttle Relay. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183.

Lazy-Man's-Load Race

- No. contestants* Two or more.
- Materials* About twenty Indian clubs, dumb-bells, or wands for each player in the race.
- Floor plan* Indicate a starting and distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Place a large heap of Indian clubs (about twenty) on floor, behind distance line, opposite each contestant. Contestants stand, toeing the starting line, each facing his heap of clubs.
- Race* At the signal "go," each player runs to his heap, gathers up all the clubs in his arms and runs back to starting line.
- Winner* The player who finishes first holding his complete load.
- Rules* Every club must be brought back over starting line. If any are dropped, the player must stop and recover them.
- Variations* 1. Lazy-Man's Relay. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Lead-

ing runner returning, deposits load of clubs in arms of the one now first in line, who replaces all of them on floor beyond the distance line, runs back, tags the next one in line, who fetches the clubs, etc. One fetches clubs, the next returns them. Each runner, after delivering his load, goes to end of line.

2. *Lazy-Man's Passing Race.* — This is a team race. Members of team stand, shoulder to shoulder on a straight line. First man passes an armful of clubs (clothespins, bean bags, etc.) to his neighbor, who receives and passes complete load to next in line. This continues until load has reached far end of line, having been received and passed on by every member of the team. The team, the last man of which has received and is holding all the clubs, is the winner.

Stilt Race

<i>No. contestants</i>	Two or more.
<i>Materials</i>	A pair of stilts for each contestant in the race. (A stilt is made by nailing one small block of wood (4" x 4" x 4"), to a long strong stick (7' x 4" x 4"), about three feet from the ground.)
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Contestants stand, feet on floor behind starting line, stilts under arms, ready to mount. Lower end of stilts is on floor just back of line.
<i>Race</i>	At the signal "go," each contestant mounts and walks to distance line and back.
<i>Winner</i>	The one who finishes first.
<i>Rules</i>	Should anyone fall off during progress, he may remount and continue in the race.

Variations

1. Stilt Relay Race. — No. contestants, ten to forty. Simply Relay Organization, see page 181. On returning to starting line, the leader dismounts back of line, passes stilts to the one now first in line, who travels down and back. The leader goes to end of line.
2. Stilt Shuttle Relay Race. — No. contestants, ten to forty. Shuttle Relay Organization, see page 183. Try walking backward.

Chair Race

No. contestants Two or more.

Materials One kitchen chair for each contestant in the race.

Floor plan Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

Preparation Contestants stand on seats of chairs, placed just behind the starting line. The backs of the chairs face forward. Each grasps back with both hands.

Race At the signal "go," each contestant "walks" the chair forward to distance line and back. This is accomplished by shifting the weight from one foot to the other.

Winner The one who finishes first without falling off the chair.

Rules The chair is not allowed to be jumped.

Variations

1. Chair Relay Race. — No. contestants, ten to forty. Simple Relay Organization, see page 181. Leading player returning, dismounts behind starting line. The one now first in line turns chair around, jumps on it and continues the race. The leader then goes to end of line. Team finishing first wins.
2. Try this race standing on the chair and "jumping" it forward instead of "walking."
3. Try this race sitting on the chair, facing the back, feet on the rungs, and "jumping" the chair forward.

Cross-Leg Race

- No. contestants* Four or more. (This is a couple race.)
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which the contestants go and return.
- Preparation* Couples line up back of starting line. Both members of the team stand side by side at starting line. Each raises his inside leg, and crosses it over in front of his team-mate. Partners grasp other's raised foot with outside hand. They now encircle partner's waist with inside arm.
- Race* At the signal "go," each team hops in this manner to distance line and back.
- Winner* The team that finishes first.
- Rules* Should either member of a team let go his partner's raised foot, that member's team is eliminated from the race.
- Variations* 1. Cross-Leg Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. Leading team returning, "touches off" the team now first in line, which has in the meantime assumed the cross-leg position. The leaders then go to end of line.
2. Cross-Leg Shuttle Relay. No. contestants, twelve to forty. Shuttle Relay Organization, see page 183.

Cradle Race

- No. contestants* Six or more. (This is a three-man team race.)
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.

- Preparation* Teams line up toeing starting line, all three members of each team standing side by side, facing the running course.
- Race* At the signal "go," the two outside members of each team bend low, join both hands with each other and form a seat for the man in the middle who quickly sits in the "cradle" formed by his team-mates. The teams travel in this way to distance line and back.
- Winner* The team that finishes first.
- Rules* The man in the middle circles his arms around necks of outside men. That team is automatically eliminated from the race, whose cradle throws the "baby" to the floor, or allows any part of "baby's" body to touch the floor.

Boat Race

- No. contestants* Four or more. (This is a couple race.)
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Couples stand, toeing the starting line. One player of the teams sits on the floor, his back to the racing course, knees raised, feet flat on floor. The second player sits on his team-mate's feet, and places his own feet in a similar position. Each is now sitting on the other's feet. They place their hands upon each other's shoulders.
- Race* At the signal "go," the one who sat first, leans forward, so that his weight is well on his own feet. His team-mate at the same time straightens out his legs (sliding his feet forward on the floor) carrying his mate along on his feet. Now sitter No. 2 leans forward, weight on his own feet, while No. 1 drawing his feet to-

ward his body, carries the other along. In this double-movement manner, the boat progresses to distance line, where it turns itself around, and returns home.

Winner

The boat that finishes first.

Rules

Should a boat overturn in progress, it may right itself and continue in the race.



FIG. 51. — BOAT RACE

Note

Boats should be separated by enough distance sideways to allow for an upset, without interfering with another boat.

Variations

1. Boat Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. When the leading team has returned, it touches off the team now first in line, which has in the meantime assumed the boat position. The leaders then stand, and go to end of line.

2. Boat Shuttle Relay. — No. contestants, twelve to forty. Shuttle Relay Organization, see page 183.

Three-legged Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
<i>Preparation</i>	Couples stand, toeing the starting line. Members on each team stand side by side, their inside legs tied together at the ankles, and also above the knees. They lock their inside arms behind each other's backs.
<i>Race</i>	At the signal "go," teams run to distance line and back.
<i>Winner</i>	The team that finishes first.
<i>Rules</i>	Interference with other teams constitutes a foul, and forfeits the race.
<i>Note</i>	A rope ring may be used to join the ankles and a belt to link the legs above the knees. If there is a lack of ropes and belts, only the ankles need be tied.
<i>Variations</i>	1. Three-legged Relay. — No. contestants, twelve to forty. Simple Relay Organization, see page 181. In this case the returning couple removes the rope ring, and hands it to one of the members of the team now first in line, who adjusts it to his and team-mate's ankles. They start off. The original couple then goes to end of line.

Leapfrog Race

<i>No. contestants</i>	Four or more. (This is a couple race.)
<i>Materials</i>	None.
<i>Floor plan</i>	Indicate a starting and a distance line, wall, posts, marks, or other points, to which contestants go and return. Approximately every six feet from the starting line, to the distance line, chalk a mark.

- Preparation* Couples line up behind starting line. Both members of each team stand directly behind each other, facing the course.
- Race* At the signal "go," both start forward. The leading one runs to the first mark, bends over making a "back," over which his partner straddles. The latter now makes a "back" at the next six-foot mark, and in turn allows his team-mate to vault over *his* back. This alternate "back" and vault continues to distance line and return.
- Winner* The team that finishes first.
- Rules* The jumper must vault directly over "back" and not walk over it. The height of "back" should be a fair one, agreed upon by contestants.
- Variations*
1. This race may be varied by having player leap or straddle over "back," without use of hands.
 2. Leapfrog Continuous Race. — Players make "backs" at intervals of four feet between members. At signal "go," the leading man vaults over all the "backs," and himself makes a "back" four feet from last "back." As soon as "one" has straddled over "two's" back, "two" stands, begins his series of vaults including the original "one", and in turn gets down. This continues until all have vaulted, and in turn been vaulted over. Team finishing first wins. The space required for this race is determined by the number of men on a team. Try this race in circle formation.
 3. Tunnel Race. — This is a team race. Instead of leaping over backs, crawl under wide-spread legs.
 4. Crawl-and-Leap Race. — This is a team race. Crawl under legs of one man, leap over back of the next, etc.
 5. Leapfrog Cap Pass Relay. — No. contestants, ten to forty. This is a team race. Leader starts with cap on head and vaults over backs of team-mates. After

straddling over the last in line he removes cap and tosses it between his legs to the next player. Thus the cap is tossed (between legs) down to the first man. *He* places cap on head and in turn vaults over the backs, etc. In order to toss the cap under the legs, players must face the last man.

Pursuit Race

<i>No. contestants</i>	Twelve or more in multiples of four.
<i>Materials</i>	None.
<i>Floor plan</i>	Players join hands in circle formation. They drop hands.
<i>Preparation</i>	Starting at any one man, players count around by fours until every player is either a number "one," a number "two," a number "three," or a number "four." All the "ones" form a team, as do the "two's," "three's," and "fours." The "ones" now take a long step backward behind circle and face to the right.
<i>Race</i>	At the signal "go," "ones" run around outside of circle (behind the other stationary players), each pursuing the one in front, and in turn being pursued by the one behind.
<i>Winner</i>	The runner who survives.
<i>Rules</i>	Each runner attempts to touch and eliminate runners in front of him, and at the same time avoids being touched by the runner directly behind. When a runner is tagged, he resumes his place on the stationary circle. A runner who runs off the course, and is passed by a runner behind, is automatically eliminated. After the "ones" have had their chance, they take their original places on the circle and the "twos" step back, face right and await signal. They go through the same eliminating process of selecting a

winner as did the "ones." Then the "threes" and finally the "fours." Now have the four winners take places, equal distances apart on outside of the circle, and race for class supremacy.

- Note* Interest may be increased by introducing a blast of a whistle at frequent intervals during the race, when runners stop short, turn, and run in the opposite direction. It may be necessary, at times, to select two winners of a team, due to extreme strategy on the part of the last two surviving runners.
- Variation* Try the race hopping, instead of running.

Potato-passing Race

- No. contestants* Ten or more, divided into two teams. (This is a team race).
- Materials* Five potatoes, blocks, or objects of any kind, and two baskets or other receptacles for each team.
- Floor plan* Draw two parallel lines six feet apart.
- Preparation* Members of each team stand, side by side, close together, on these lines. The teams face each other. Place a basket on floor, outside of both end men on each team. One end man on each team is selected as leader. In the basket at his side are five potatoes. The basket at other end is empty.
- Race* At the signal "go," the leader picks the potatoes out of basket one at a time, and passes them down the line as quickly as possible. Every man in his line must receive and pass every potato. The last man drops them in the basket at his side.
- Rules* One hand is used in passing the potatoes. Have the players stand, one hand behind back. Should a potato be dropped in passing, it must be recovered by the one who dropped it, and continued in play.

- Winner* The team that deposits all the potatoes in its basket first.
- Variation* Potato-passing Relay Race. — No. contestants, ten or more. Simple Relay Organization, see page 181. Last potato having been thrown in basket, the last man picks up the full basket, runs in rear of line, places basket on ground, and the potato passing is repeated. In the meantime the empty basket is passed down to far end, and placed in position.

Jump-Stick Race

- No. contestants* Ten or more, divided into two teams. (This is a team race.)
- Materials* One wand, long ruler, rope, or handkerchief for each team.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Teams line up in file formation, on starting line. The leader of each team, holding a wand, toes the starting line.
- Race* At the signal "go," the leader of each team runs to distance line, touches it with wand and returns. Arriving at the line, he and the one now first on line, each grasps an end of the wand. They bend low, and, carrying stick between them, pass down the column on either side, causing the remaining players of their team to leap over the bridge. The original runner now remains at end of line, while his partner runs with wand to distance line, touches it, returns to head of column, where he and the new No. 1 grasp ends of wand and repeat performance. This continues, until everyone has run with the wand.
- Winner* The team that finishes first.

- Rules* The wand, carried by partners, should be held close to ground. Both players must retain their hold on wand, until everyone has leaped over it.
- Variations*
1. Arch-Stick Race. — This is a team race. Partners pass wand over heads of those in line, instead of close to ground.
 2. Slide-Wand Race. — This is a team race. Instead of partners carrying wand down on sides of column, the leader, only, runs down one side of the column, holding one end of wand near floor, at the same time sliding other end on floor at a slight angle, causing everyone in the column to leap over it. He then runs to front of line, gives it to the one now first in line, who runs to distance line, etc. The original runner goes to end of line.

Rescue Race

- No. contestants* Ten or more divided into two teams. (This is a team race.)
- Materials* None.
- Floor plan* Indicate a starting and a distance line, wall, posts, or other points to which contestants go and return.
- Preparation* Teams line up on starting line in file formation. The leader of each team toes the starting line.
- Race* At the signal "go," the second man in line leaps on back of first, who carries him "pig-a-back" across to distance line, where the carrier remains, while the rider returns and rescues the one now first in line and carries him over. This riding and carrying continues until every member of the team has been carried over.
- Winner* The team that carries all its men across first.
- Rules* Should any rider's feet touch the ground while being carried across, that man's team forfeits the race.
- Variation* Rescue Shuttle Relay. No. contestants, ten to forty. Shuttle Organization, see page 183.

Throne-passing Relay Race

- No. contestants* Ten or more divided into two teams. (This is a team race.)
- Materials* A chair or stool for each team contesting.
- Floor plan* Indicate a starting and a distance line, wall, posts, marks, or other points to which contestants go and return.
- Preparation* Teams stand about six feet apart. Members of each team stand in a straight line, side by side, fairly close together. The leader of each team sits on a chair.
- Race* At the signal "go," the leader rises and passes chair sideways to his neighbor. In this way it is passed down to the last man on line, everyone touching chair and passing it along. The last man runs with the chair back of the players to head of line, places it down, and sits on it. Now his team-mates, beginning with one just alongside of him (the original leader), run in a column formation behind and around him and back to their original positions alongside of sitter. When the last man has circled him, the "king" arises, picks up the throne and passes it down the line as before. The last man receives it and in turn runs to head of line and sits; others circle him and go back to places as before. This continues until the original leader carries the throne back to its original place at the head of line and sits on it.
- Winner* The team that finishes first.
- Rules* If the throne is dropped in passing, it may be picked up, and the race continues.
- Variation* Simple Throne-passing Race. — No. contestants, ten to forty. The throne is passed from one end to the other. Last man sits on it, signifying end of race.

Skin-the-Snake Race

- No. contestants* Ten or more divided into two teams. (This is a team race.)
- Materials* None.
- Floor plan* A starting line.
- Preparation* Teams line up behind the starting line. Each team is in column formation, the leader toeing the line, the



FIG. 52. — SKIN-THE-SNAKE RACE

others directly behind him. Each bends over and reaches back between his legs with his right hand, at the same time grasping with his left hand the right hand of his team-mate in front. Each team has now organized one long chain.

Race At the signal "go," the last man in the chain lies down on his back, his feet together, but still retaining

his grip on his team-mate's hand. At the same time, the whole column walks backwards allowing next to the last man, after passing over the prostrate one, to lie down in the same way, likewise still retaining the grasp. The column continues walking backward over the reclining bodies of those behind, each one lying down in his turn. Now the one last to lie down, rises quickly and running forward, straddling the line of team-mates, pulls the others to their feet.

Winner

The team arriving in its original standing position first.

Rules

Should the line break at any point, the team causing the break forfeits the race.

Tossing-the-Stiff Race

No. contestants Twenty or more, divided into two teams. (This is a team race.)

Materials None.

Floor plan Indicate a starting and a distance line.

Preparation The teams line up behind the starting line. Each team is arranged in double column formation, files facing each other. Partners hold hands across. The leading couple stands nearest the starting line. A light player, representing the "stiff," stands off about ten feet from this couple.

Race At the signal "go," the "stiff" runs to his column and leaps, absolutely rigid, stomach down, into the arms of his team-mates forming the double column. The couples toss the "stiff" down to the far end of the column, where he dismounts, scrambles to his feet, and runs to the distance line, finishing the race there.

Winner The "stiff" finishing first.

Rules The couples in the double column must keep their hands clasped tightly.

Note

It is customary in this game to stand a player at the end of the column to assist the "stiff" in dismounting and regaining his feet. This is not absolutely necessary when he is being passed, stomach down, but is a wise precaution should the game be played, with the "stiff" passed down the line on his back. The players should acquire a rhythmic swing which helps considerably in passing along the "stiff."

Variation

Tossing-the-Stiff Relay. — No. of contestants, thirty or more. Simple Relay Organization, see page 181. Have two tossed, one behind the other, along the double column. Each, on reaching the end, dismounts, runs to the distance line, and returning to the foot of the column, forms a link with his partner. The leading couple in the meantime have stood back, run, and been passed along. Touching off is done as follows: The second runner of the returning couple runs to the head of the column, touches one of the leading couple, which "touch off" is a signal to this couple to stand out, and prepare to be tossed. The one who effected the touch-off, returns quickly to the foot of the column, and joins hands across with his waiting team-mate.

CHAPTER VI

MAT, AGILITY, AND TUMBLING STUNTS

The object of this chapter is to present a graded list of mat, agility, and tumbling stunts which can be performed by boys and girls of the upper elementary and junior high-school ages. The feats are so described that the teacher who may be unfamiliar with this kind of activity will be able to interpret and teach the stunts. It is of greater importance that the teacher be qualified to describe definitely and criticize technically the stunts and their execution, than to be able to perform them personally.

Mat stunts have their educational values. Not only does the child get the fine psycho-motor stimulation resulting from the manifold physical movements involved, but the psychological values are also quite evident. The interest stimulating the execution of a head stand or a cart wheel results in abiding satisfactions which are potent in carrying over the desire for repeated performances. The laws of exercise and effect are fundamental in learning stunts. Moreover, the child in attempting a new stunt evidences such positive attitudes as courage in attack and persistence in achievement, while the teacher guides the child in making desirable changes in behavior patterns.

A mat or two are the only essential pieces of equipment. However, in lieu of a mat, a thick "comfortable" affords a suitable substitute. The space required for any of the tumblings described here is seldom more than two five-foot-by-seven-foot mats placed end to end. Children should wear sneakers when tumbling, though boys are usually good enough sports to "work" in their stocking feet.

In the organization of tumbling stunts, it is well to have small groups practice under leaders. It is also suggested that each group be graded in proficiency, beginners in one group, better performers in another. The squad leaders should be individuals who have gained the confidence of their comrades and who can perform, as well as teach and assist. The leaders first demonstrate an exercise and then have each individual in turn come forward and attempt it. Only the one performing should be permitted on or near the tumbling mat. Simple stunts like hoppings, jumpings, roll-overs, or combinations of these may be performed in rapid succession, members of the squad in file formation.

The contents of this chapter are divided into two parts, Individual and Companion Stunts. Each division is graded. Combinations of two or more individual or companion stunts may be used for class work.

In companion stunts, partners should be matched carefully in size and weight. One caution should be rigidly insisted upon during a tumbling period — there must be no fooling or horseplay. Practical joking can be precluded by a timely object lesson in the harm and dangers of burlesquing.

Measurements are very readily introduced into the tumbling program. Any prescribed number of points may be arbitrarily set and awarded for achievement of an individual stunt. For a companion stunt, the points may be divided between the partners. The exact number of points to be allotted is determined by the difficulty of that particular stunt. A tumbling team may be organized within a class. Eligibility for admission should be established for those who score a definite number of points. This sort of club links up the physical education program with the extracurricular activities in the school.

In learning tumbling stunts, progress should be made slowly. The simple mat stunts are always interesting to children and may be repeated time and again without losing their fascination.

Sound principles for character development are here illustrated. Simple mat stunts, vaultings, and roll-overs, frequently repeated, act as a splendid point of departure for the modification of negative traits in the timorous and nervous child. That we learn more quickly and that neurone connections are strengthened by repetition in satisfying situations, are psychological truisms. Thus the timid child, achieving simple satisfying stunts, gains self-mastery. This spells power to this type of child.

Girls should participate in the simpler mat stunts. Fundamental differences in skeletal structure between the boy and the girl do exist, though some teachers fail to appreciate this fact. The bones of the girl are lighter, and her pelvis is much broader. Also, her shoulder girdle is weaker. The girl should not be expected to achieve the same standards as the boy. Rather should she have activities of her own, adapted to her peculiar anatomical, physiological, and emotional needs.

Overcaution is sometimes as hazardous as overanxiety. The elements of any difficult stunt should first be practised and perfected before it is attempted in its entirety. In mat and tumbling work, the individual who is determined and who goes at a stunt with confidence, seldom gets hurt. On the other hand, the faint-hearted youngster, who contracts through fear and only half completes the movement because of mental interruption and stumbling, is usually the one who goes down with a sprain or strain. However, self-assurance is contingent upon the speed of learning and the skill gained by practice and performance.

INDIVIDUAL MAT EXERCISES

The movements of the arms and trunk in the following exercises of jumping, hopping, leaping, etc., should be natural and easy and not forced or artificial. Utility and not form is the desired end.

Jumpings

*Starting
position*

Stand on both feet, toeing a line.

Activity

Jump forward landing on toes of both feet, knees slightly bent.

Variations

1. Jump forward, landing on one foot.
2. Two or more jumps in quick succession, finishing on one or both feet.
3. Jump forward, with a half turn, facing the starting line, landing on one or both feet.
4. Combination of above, landing feet astride and together.
5. Combination of above, landing feet astride and crossed in front.

Hoppings

*Starting
position*

Stand on one foot, toeing a line.

Activity

Hop forward, landing on same foot.

Variations

1. Hop forward with a half turn facing the starting line.
2. Hop forward followed by a leap forward, ending on both feet, with or without a half turn.
3. Two or more hops forward, ending on both feet, with or without half turn.
4. Hop forward holding up ankle of free foot behind, or free knee forward.

Leapings

*Starting
position*

Stand on one foot, toeing a line.

Activity

Leap forward landing on both feet.

Variation

Leap forward with a half turn landing on both feet, facing the starting line.

Steppings

*Starting
position*

Stand on one foot, toeing a line.

Activity

Step forward landing on opposite foot, holding this position, other knee flexed behind.

Variations

1. Step forward with a half turn, facing the starting line, landing on opposite foot.
2. Step forward landing on opposite foot, immediately followed by a leap from that foot, ending on both feet, with or without a half turn.

Standing Hop, Step, and Jump

*Starting
position*

Stand on one foot, toeing a line.

Activity

Hop forward landing on same foot, take a step landing on opposite foot and finally a leap, ending on both feet, with or without a half turn. (This is usually called the "Standing Hop, Step, and Jump" when ended facing forward.)

Runnings

*Starting
position*

Stand a short distance back of the starting line.

Activities

1. Run, take off from one foot, landing forward on opposite or both feet, with or without a half turn.
2. Run, take off from one foot, landing forward on opposite foot, then a leap forward, ending on both feet, with or without a half turn.
3. Run, take off from one foot, executing a number of successive steps forward, each "step" landing on opposite foot, ending on both feet, with or without a half turn.
4. Run, take off from one foot, hopping forward. Then take a step landing on opposite foot and finally a leap landing on both feet with or without a half

turn. (This is usually called the "Running Hop, Step, and Jump" when ended facing forward.)

5. Run, take off from one foot, executing successively a number of hops forward, ending on both feet with or without a half turn.

6. Run, take off from one foot, hopping forward. Then take a leap, landing on both feet, with or without a half turn.

Note

Try these running movements taking off from one mat, making a "water leap" across a space, and landing on another mat.

*Starting
position
Activities*

Backward Movements

Stand on both feet, back to a line.

1. One or more jumps (from both feet, landing on one foot) ending with or without a half turn.

2. One or more jumps (from both feet, landing on both feet) ending with or without a half turn.

3. One or more hops (from one foot, landing on one foot) ending with or without a half turn.

4. One or more leaps (from one foot, landing on both feet) ending with or without a half turn.

5. One or more steps (from one foot, landing on the opposite foot) ending with or without a half turn.

6. Combinations of 1, 2, 3, 4, and 5.

7. A run backwards, preceding 3, 4, and 5.

8. A run backwards, preceding combinations of 3, 4, and 5.

*Starting
position
Activities*

Continuous Movements with Turns

Stand, toeing a line.

1. Continuous jumps, hops, or leaps with a half turn on each movement.

2. Combination of jumps, hops, steps, or leaps with half turns on each movement, as step, step, and jump, or step, hop, and jump.

3. Continuous forward jumps, ending with full turn.
4. Continuous forward jumps in a deep knee bending position, ending with half or full turn.
5. Continuous forward jumps with opening and closing of legs and sideward swinging of arms, ending with full turn.

Side Jumps and Hops

*Starting
position
Activities*

Stand on both feet, side to a line.

1. Jump sideward landing on both feet.
2. Jump sideward, landing facing forward or starting line.
3. Jump sideward, landing feet apart.
4. Continuous jumps sideward, ending with quarter, half, or three-quarter turn.
5. Hop sideward, with or without turns.
6. Continuous hops sideward (start on one foot, landing on same foot) and a leap sideward, ending on both feet with or without turns.
7. Continuous jumps or hops sideward followed by steps and leaps forward.

Deep-Knee Walk and Hop

Activity

Continuous walking forward or backward in position of deep-knee bending.

Variation

Continuous hopping forward or backward in position of deep-knee bending.

High Jumps

*Starting
position
Activities*

Stand on both feet, toeing a line.

1. Jump high in air, catching knees under chin (the tuck).
2. Jump high in air, bending knees, touching toes in front.

3. Jump high in air, separating legs as far as possible before landing.
4. Jump high in air, slapping heels behind.
5. Combinations in double jumps.
6. Same jumps from squat position.

Leapfrog

<i>Starting position</i>	One player bends over ("gets down") and makes a low "back."
<i>Activity</i>	The others lined up, leap over his back one at a time (without use of hands).
<i>Variations</i>	Try same, straddling (feet apart) the back. Try same leaps, increasing height of back. Contest. Leap over back (using the hands), for distance forward.

High Vault

<i>Starting position</i>	One individual stands on mat, his back to the group. His arms are folded, chin sunk on chest. The group stands some distance away.
<i>Activity</i>	Each member of the group in turn runs forward, places his hands on shoulders of one who is "down" and vaults over his head to floor in front.

Dog Walk

<i>Activity</i>	Walk forward and backward on hands and feet (back arched). "Dog Jump," forward, backward, sideward.
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Three-Legged Walk

<i>Activity</i>	Kneel and walk forward and backward on three legs (two hands and one foot or knee, or vice versa).
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Side Walk

<i>Activity</i>	Kneel and walk sideward on all fours, finishing with or without a side roll.
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Log Roll

Activity Lie extended on mat, body absolutely stiff. Roll sideward a number of times.

Broncho Jump

Activity Kneel and jump sideward on all fours, with or without a side roll.

One-Sided Jump

Activity Kneel and jump sideward on right hand and knee. Same left.

Leg Twirl

Activity Raise and hold one leg forward, knee straight. Hop in circle on stationary foot.

Stunt Stand

Starting position Sit on mat, legs extended forward. Grasp right ankle (inside of leg) with right hand. Place left hand on floor at side of body.

Activity Resting weight on left hand, swing right leg over and in front of left leg, standing up to erect position, facing opposite direction.

Practice hints The right leg should be kept straight throughout. Push slightly from left hand as right leg swings over.

Worm Walk

Starting position Place hands on floor and spring feet backward so that there is a straight line from shoulders to heels, weight resting on hands and toes.

Activity Keeping hands in place, elbows stiff, walk short steps up to hands. Now keeping feet stationary, walk forward on hands to original extended position. Continue alternate foot and hand walk.

Variation Clown Stand. — From extended position, feet spread wide apart, walk hands to front of feet. Now place hands on hips, stand erect, and slide feet together.

Rolling Log

Starting position Extend body across mat, face down, weight resting on hands and toes (elbows stiff).

Activity Turn to one side (weight resting on one arm, side of body to floor). Continue turning in same direction (back of body to floor), and so on, turning continuously on arms in the same direction.

Practice hints Keep body rigid throughout.

Hip Hop

Starting position Place right hand on floor, elbow straight. Extend body out to side so that there is a straight line from shoulder to heels, right side facing floor.

Activity Kick right leg backward, at the same time stamping left on floor in front. Now carry the right leg forward and stamp left foot behind right leg. Execute this movement a number of times in rhythm.

Practice hints The right leg, in cutting back and forth, must be absolutely rigid. The left hand is used for balance.

Variation Try the movement with a hop on stationary hand each time left foot is stamped.

One-Arm Pivot

Starting position Place one hand on floor, elbow straight. Extend body out to side so that there is a straight line from shoulder to heels (side of body facing floor). Place free hand on hip.

Activity Walk in circle around stationary arm, keeping body as rigid as possible while pivoting.

Practice hints The hub hand moves as the body rotates around that arm.

Forward Roll

*Starting
position*

Stand erect, feet together, facing forward. Bend knees and place hands on mat. The hands are slightly apart and close to legs.

Activity

Bend the back as much as possible, and, placing back of head and shoulders on mat between the hands, roll over easily and stand.

Practice hints

The crown of the head should not touch the mat. After rolling over, incline body forward, giving an



FIG. 53 — START OF FORWARD ROLL

impetus to stand. There is usually such a strong stretching of the legs that the exercise ends with a little jump. The knees must be well bent during this exercise.

Variations

This movement may be performed in any of the following positions or combinations of positions.

The starting or ending position of the feet may be:

1. Well apart.
2. Together.
3. Crossed in front of each other.
4. Kneeling on one or both knees.
5. On one foot.

The starting or ending position of the hands may be:

1. On the mat.
2. On the hips.
3. Folded behind the back.
4. Folded on the chest.
5. Extended overhead out to sides.
6. Extended between the legs.
7. Grasping the ankles.
8. Grasping the toes.
9. Holding one leg up behind.

Many forward rolls may be taken in succession.

Try forward rolls ending with high jump combinations (see page 238).

Contest.—Successive forward rolls a prescribed distance for time.

• Backward Roll

*Starting
position*

Stand erect, back to mat.

Activity

Bend knees and place hands, slightly apart, on mat, slightly back of body. At the same time, throw the weight backward, rolling over, rounding the back, and stand.

Practice hints

The knees must be well bent throughout this exercise. The head should be brought well forward in order to get around easily. Practice the backward roll from sitting position (legs extended forward). Throw legs backward over head.

Variations

See "Variations" — "Forward Roll."

Roll backward and lie out in prone position flat on mat, face down. This may be done over either shoulder or straight backward over the head.

Many backward rolls may be taken in succession.

Sit Down and Roll

*Starting
position*

Stand erect, feet apart, back to mat.

Activity

Bend over, keeping knees perfectly straight until finger tips nearly touch toes, then falling back with straight knees to sitting position on mat, roll over backward, and stand.

Variation

Try this, passing through hand-stand position in coming to feet. This is accomplished by casting — i.e., a sudden push of hands on mat, extending legs straight upward, after rolling over.

Forward and Backward Roll

*Starting
position*

Stand erect, facing mat.

Activity

Do a forward roll, — crossing the feet, and stand, landing facing starting point. Immediately do a backward roll in line of direction and stand

Variation

Continuous forward and backward rolls may be done to end of mat. At end of each roll, just before standing, legs are crossed.

Backward, Forward, and Backward Roll

*Starting
position*

Stand erect, back to mat.

Activity

Do a backward roll, crossing feet before standing, landing facing line of direction. Immediately do a forward roll in line of direction, crossing feet before standing, finishing with a backward roll and stand.

Variation

Many combinations of roll-overs may be executed, introducing feet crossing at end of each movement.

Jumps, Leaps, Hops, and Runs with Roll-Overs

<i>Starting position</i>	Stand erect, facing mat.
<i>Activity</i>	Jump forward, landing on both feet and roll forward.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Try forward roll preceded by a run, jump, leap, or hop. 2. Preceded by succession of any of these. 3. Preceded by combination of any. 4. Jump forward with half turn, roll backward, and stand. Reverse the movements. 5. Stand with back to mat. Jump with half turn, roll forward and stand.

Right Hand Turnover

<i>Starting position</i>	Lie extended on back, arms alongside of thighs.
<i>Activity</i>	Throw legs upward and backward over the head, pushing off mat with right hand and snapping over quickly on to stomach. (The head is turned to the right as body goes over.) End with head in opposite direction to original starting position.

Jackknife

<i>Starting position</i>	Lie flat on back.
<i>Activity</i>	Raise legs, carrying feet over the head, touching toes to floor behind the head. The hands remain flat on mat, knees stiff.
<i>Variations</i>	<ol style="list-style-type: none"> 1. From this position, bend knees and sit back on heels, at the same time sliding head through knees and rising to erect standing position. 2. With knees perfectly stiff, open and close blades (legs) of knife touching toes alternately to floor behind head. Lower each leg to floor before raising the other. Try this rhythmically.

Neck Stand

*Starting
position*

Lie flat on back, body extended, hands flat on floor alongside of body.

Activity

Raise legs perpendicularly upward, knees straight, until entire body is at right angles to ground and resting on shoulders, or back of neck.



FIG. 54. — NECK STAND

Practice hints

Balance is maintained by resting elbows on floor and bracing body with hands against sides of body.

Variation

From neck stand position, various leg exercises may be taken:

1. Alternate knee bending and extending, i.e., "bicycling."
2. Bending and extending both knees.
3. Separating and closing legs.

Lever

- Starting position* Sit on mat, legs straight forward, knees straight. Place hands on mat at sides of hips.
- Activity* Balance body on arms, raising body and legs clear of floor. Hold this "L" position as long as possible.



FIG. 55. — TIP-UP

- Variation* Try spreading the legs apart while maintaining "L" position.
- Contest. — Hold position for time.

Hand Balance, Knees Against Elbows or Tip-up

- Starting position* Bend down and place hands on mat, inside of knees, elbows pressed tight under ribs.
- Activity* Incline trunk forward and raise feet from floor, balancing body on hands. Bend and rest knees against elbows.
- Practice hints* The elbows must be under front of body. The body practically rests on elbows at this point.
- Contest. — Hold balance for time.

Frog Jump

- Starting position* Squat deeply and place hands on mat inside of knees, imitating a frog sitting.
- Activity* Leap forward landing on hands and immediately carry legs forward to original squat position. Do this a number of times.
- Variations* Try same, using one hand only, placing other behind head or on hip. Start with feet apart; on each forward jump click heels, and land feet apart.
Contest.— Three frog jumps forward for distance or time.

One-Hand Chest Dip

- Starting position* Body extended, weight resting on hands and toes, face down, back straight, and elbows rigid. Place one hand behind back.
- Activity* Now “dip” on stationary hand, touching chest to floor and push up. Repeat a number of times.

Dead Man's Fall

- Starting position* Stand feet together, facing mat.
- Activity* From erect standing position, fall rigidly forward without moving feet, landing in extended position, on hands. (The flat of hands break the fall.)
- Variation* Spring Stand. — From the extended position, spring from hands to erect standing position.

Squat Kneel

- Starting position* Stand on one foot, other leg raised forward, knee straight.
- Activity* Squat deeply and kneel, touching heel lightly to mat in front. Now rise to original standing position.

Snake

<i>Starting position</i>	Lie flat on stomach on mat, arms folded behind back.
<i>Activity</i>	Wiggle body forward and backward without use of arms.
<i>Practice hints</i>	The shoulders, legs, and feet may be used to any extent.
<i>Variation</i>	Try same, lying on back, arms folded on chest. Contest. — Measure distance able to crawl in this manner.

Curl

<i>Starting position</i>	Bend down placing hands on floor, and extend legs backward, weight resting on hands and toes, back straight.
<i>Activity</i>	Curl up the legs, carrying them forward between arms (trying not to touch floor), and extend them horizontally forward clear of floor. Now return legs backward between hands to original position.
<i>Variation</i>	If able, after passing between hands, rise to head or hand stand.

Knee Snap

<i>Starting position</i>	Kneel on both knees on mat, trunk erect, arms bent, ready for a spring.
<i>Activity</i>	Snap up to erect standing position.
<i>Practice hints</i>	In snapping to feet, bend trunk slightly forward, then straighten trunk, jerking arms forcibly upward.
<i>Variation</i>	Knee Twister. — Spring from knees to sitting position, legs straight forward, in front of body. In springing, slide legs, knees bent, quickly sideward under body to straight knee position forward. The center of gravity of trunk remains same throughout. Use a forceful jerk of arms to assist the spring.

Knee Walk

*Starting
position*

Kneel on both knees. Reach behind and grasp ankles, one in each hand. Press legs against back of thighs, balancing body on both knees.

Activity

Walk on stumps, maintaining balance.



FIG. 56. — KNEE WALK

Practice hints

If chest is thrown upward, and back arched, it is not difficult to attain stump stand position.

Contest. — Achievement may be rated by requiring performer to walk a certain distance — about ten feet. This stunt may be converted into an interesting race.

Note

Care should be exercised by the teacher never to allow children to perform this stunt on a hard surface.

Forward Roll to Knees, and Jump to Stand

<i>Starting position</i>	Stand erect, facing mat.
<i>Activity</i>	Roll forward, ending with trunk erect, standing on knees. With a forceful upward jerk of arms, jump to erect standing position.

Knee Jump and Walk

<i>Starting position</i>	Stand erect on mat.
<i>Activity</i>	Jump in air, turning half circle, and land on knees on mat, facing opposite direction. Lean forward, grasp and press legs to back of thighs and walk forward on stumps.
<i>Practice hints</i>	In jumping to knees from standing position, do not land squarely on knee caps, but rather on lower legs, body weight backward. To attain knee stand position, chest must be thrown upward and back arched.
<i>Variations</i>	<ol style="list-style-type: none"> 1. Knee Drop and Walk. — Drop to knees. Now walk forward on stumps. 2. Pray Do. — Stand on mat, toeing a line. Drop to kneeling position on both knees, and rise to standing position, without using hands, and without moving toes from place. Try this, arms folded behind back, or across chest. 3. Knee Drop and Snap. — Drop to knees and immediately snap up to original standing position. The drop and snap should be executed in rhythm.

Human Rocker

<i>Starting position</i>	Lie face downward on mat. Arching back well, body resting on abdomen, reach behind and grasp ankles.
<i>Activity</i>	Rock forward and backward on chest and abdomen.
<i>Practice hints</i>	While learning this stunt, a second person may aid performer by holding the legs and rocking the body.

Variations

1. Instead of ankle grasp, bend hands at shoulder level, palms facing mat. Rock forward and backward on hands and chest, lifting feet off mat behind.
2. Sit on mat, knees bent up in front, feet crossed. With hands outside of knees, grasp toes (right hand grasps the left foot and left hand, the right foot). In this position rock back on shoulders, and forward to sitting position. Do this continuously.

Body Bounce*Starting position*

Sit on mat, knees bent upward. Raise feet off floor and grasp toes of each foot.

Activity

Bounce body along mat.

Practice hints

In this position it is quite difficult to get much of a spring from the body, especially while trying to keep the balance. However, an upward jerk of the shoulders and trunk will lift body from mat. Practice stunt without toe hold, before attempting the more difficult coördination.

Variation

Body Slide. — Sit on mat, legs extended forward. Slide body forward, using a pulling motion, first one arm, then the other. The leg extends forward with the corresponding arm.

Shoulder Bounce*Starting position*

Lie flat on back. Roll backward, resting weight on shoulders, legs extended vertically upward. The hands support body against ribs, elbows on mat.

Activity

Bend and extend legs upward, bouncing body forward on shoulders.

*Starting position***Arch Rest Spring**

Stand erect, feet together.

Activity

Spring from feet, landing in rest position on hands and heels, legs extended forward, back arched, and head thrown back.

Head Stand

Starting position

Bend knees deeply and place hands on mat one and one-half times shoulder width apart, fingers turned slightly outward. Place forehead on mat in advance of hands, thus forming a triangle.



FIG. 57. — HEAD STAND

Activity

Push off with feet, springing legs to a vertical position overhead, knees straight. Finish by lowering feet to ground, and stand.

Practice hints

Balance is maintained by exerting tension on the wrist muscles, and by shifting legs forward or back-

ward. Elbows should point backward. Back should be arched. Care should be taken that the beginner does not try to balance on crown of head. To prevent falling over backward, practice exercise close to wall or bar, or have a comrade assist.

Variations

While standing on head, performer may do various leg movements, such as:

1. Alternate bending and extending of knees.
2. Double knee bending and extending.
3. "Bicycle riding."
4. Lowering legs to right angle and raising them.
5. Opening and closing them forward and backward or apart sideward.
6. Leg circling, etc.

From head stand position, performer may execute a forward roll and stand.

Forearm Balance

Starting position

Kneel on hands and knees. Place forearms on floor in front of body, palms flat.

Activity

Shift weight forward on forearms. Gradually rise to the feet, spring legs upward, body resting on forearms, in vertical position at right angles to floor.

Practice hints

When body is in vertical position, arch back, and keep head up, looking forward. Straighten knees and toes.

Variations

Various leg exercises may be executed in vertical position:

1. Bending and extending both knees.
2. Alternate raising and lowering of legs forward, sideward, or backward.
3. Spreading and closing of legs.
4. "Bicycling," etc.

Bridge

<i>Starting position</i>	Lie flat on back.
<i>Activity</i>	Place hands behind head, flat on mat. Now arch back well upward, resting body on crown of head and feet. Fold arms behind back or on chest.
<i>Variations</i>	1. Stiffen body in this position, and permit a companion to stand on the bridge. 2. Twist on head and heels, facing floor, using arms for balance. Try raising a leg or arm or both from floor. Try also grasping ankles and standing erect.

Pep Turn

<i>Starting position</i>	Bend knees deeply, placing hands on floor, and extend legs straight backward, (straight line from shoulder to heels), weight resting on hands and toes. Now turn the body, face upward, resting on hands and heels (back straight).
<i>Activity</i>	Spring suddenly from hands and turn in air, landing with hands in same position, but body facing mat.
<i>Practice hints</i>	This stunt should be practiced by effecting the turn, one of the hands at all times on floor, acting as a pivot. With a strong spring from bent-arm position, and help from heels, the half circle may be readily accomplished.

Head Pivot

<i>Starting position</i>	Lie flat on back. Bridge up to position, resting on head and feet, back well arched.
<i>Activity</i>	Swing left leg over right, pivoting on head to position, body facing floor, back well arched. The arms are extended sideward for balance. Return or continue in like manner to original position, back to floor.

Front Leg Cut

- Starting position* Place hands on floor, extend legs backward, weight resting on hands and toes. The back is slightly arched, elbows straight.
- Activity* Quickly swing right leg around to right side, "cutting" right arm, landing leg in front, between hands. "Cut" this leg back to its original position alongside left leg. Same with left leg.
- Practice hints* The knee of circling leg should be as straight as possible. At moment of circling the leg, the body weight is shifted to left arm. Keep head and back up throughout. Practice from squat position, hands outside the feet.
- Variation* Continuous circle of leg, cutting both arms, arriving in original position.

Sitting Bull

- Starting position* Bend knees deeply, placing hands flat on floor outside of knees. Extend legs backward, making straight line from shoulder to heels, weight resting on hands and toes.
- Activity* Spring quickly from hands and carry legs, with knees bent, between arms to sitting position on mat, legs straight forward.
- Practice hints* As body is propelled forward, the hands are lifted from ground. The body takes position of hands.
- Variations*
1. From extended position, swing body to one side, balancing on other arm, and arrive in sitting position, legs straight forward.
 2. From extended position, spring legs between hands to position forward, weight resting on hands and heels. Body is off the floor with back well arched.

Circle Roll

- Starting position* Sit on floor, knees bent well up, feet together. Extend arms under thighs between legs, and grasp ankles, palms out.
- Activity* Start swaying, rolling over on one side and shoulder; continue rolling on to the back, over to other side and shoulder, and finally up to original sitting position. This exercise should be done in one continuous roll.

Merry-Go-Round

- Starting position* Lie flat on back on mat, body extended, arms alongside of body. With aid of hands, arch back by raising hips, allowing weight of body to rest on feet and top of head.
- Activity* Run around in circle on the feet, head acting as a pivot.
- Practice hints* The hands, held away from the body, help in maintaining balance during the whirl. Placing hands on mat alongside the head, assists considerably in perfecting this stunt.
- Note* When finally learned and done well, the hands may be folded on the chest.

Snap

- Starting position* Stand, feet together, hands overhead, palms facing forward.
- Activity* Spring from the feet, diving the hands to the mat, at the same time throwing feet high overhead. Now "snap" from hands, back to erect standing position.
- Practice hints* Care should be taken not to overbalance.
- Variation* Rocking Mule. — This is done by executing the "snap" many times rhythmically.

Cartwheel

- Starting position* Stand, left side of body to mat, feet well apart, arms sideward shoulder height. Bend body to right, raising left leg off floor.
- Activity* Bend over to the left as far as possible, place first left and then right hand on floor, fingers pointing backward, at the same time taking off first with right and then left foot. The legs are swung upward, through the vertical plane, and then downward to floor on far side of hands, in straight line with hands. Now raise trunk to erect standing position.
- Practice hints* In this exercise, the separated hands and legs resemble the spokes of a wheel. On landing, the "spokes" (arms and legs) should have equal distances between them. Keep knees straight throughout. At the start, place hands on the same line with feet.
- Variations*
1. Try cartwheel, starting with other hand.
 2. Try this movement, bringing legs together when they are just over the head; separating them again before reaching floor.
 3. Try several cartwheels in succession along a crack or drawn line.
 4. One-Hand Cartwheel. — One-hand is held by a companion who assists performer in the movement. Try One-Hand Cartwheel, partner alternately performing.

Round Off

- Starting position* Feet apart, as if prepared to do a cartwheel.
- Activity* Start as in "Cartwheel" (see above), one hand following other, but more of a handspring, landing on both feet, facing starting position.
- Practice hints* When the weight is on both hands, feet directly overhead, snap to erect standing position on both feet, facing original direction.

Crab Bend

*Starting
position*

Stand erect, feet well apart sideways. Raise arms overhead, palms facing forward.

Activity

Bend trunk backward slowly, until hands reach and rest on floor back of head. The fingers point toward head.

Practice hints

It becomes necessary as body and arms arch backward and downward, to raise heels, balancing body mainly on toes. Let the head precede the trunk. The



FIG. 58. — CRAB BEND

“crab” position is easily attained by practicing the following exercise: Lie flat on back, body extended. Bend knees, placing feet flat on floor as near the body as possible. Place hands flat on floor, back of shoulders, fingers pointing toward shoulders. Press up on hands, arching back until body is resting on feet and hands. Practice also by placing a companion on his hands and knees and “Bending the Crab” over his back.

Variations

1. Allow someone to stand on the bridge.
2. From the “crab” position, place one hand on hip, balancing on both feet and one hand.

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3. Perform the "Crab Walk," i.e., walk on hands and feet in the "crab" position.

Dive and Roll

(Over a low obstacle, as a chair, box, or companion placed in middle of mat.)

*Starting
position*

Stand a short distance away from mat.

Activity

Run to mat and take off both feet, legs stretched out behind in curve upward, arms forward. Clear the obstacle, landing with hands and upper shoulders on mat, head on chest. Roll over and stand.

Variations

1. The "Dive and Roll" may be taken over backs of a number of comrades ("elephants") who kneel on floor close together, or kneel or lie on top of one another.

2. Dive and Back Roll. — In a long row of "elephants," performer lands with his hands on back of the third or fourth from far end, rolls over rest of backs landing on his feet on floor beyond.

3. High Dive. — Over two backs (one boy on hands and knees kneeling on mat, other the same on back of first; or, two, side by side and one on their backs) or over stick on high-jump standards. Interesting diving stunts may be executed by having performer dive over seat or back of a chair placed on mat, or through a hoop held by a comrade.

Contest. — See how many "elephants" performer is able to roll or dive over.

4. Dive and Handspring. — Performed with a row of "elephants." Instead of clearing the last or rolling over backs of those "down," performer dives, his hands landing on the back of end man or one near the end, and does a handspring from his back to floor beyond.

Upstart, Kip, or Nip-up

- | | |
|--------------------------|--|
| <i>Starting position</i> | Lie extended on back. Roll backward, resting weight on shoulders and neck, until hips are clear of mat. The legs follow the body. The hands are placed on the mat alongside head near the shoulders, fingers pointing toward feet. |
| <i>Activity</i> | Extend legs quickly, slightly upward, but mainly forward and downward, arching the back. At the same time push off forcibly with hands, carrying feet well in under body, raising trunk to upright standing position. |
| <i>Variations</i> | <ol style="list-style-type: none"> 1. Try the "upstart," hands on thighs instead of on mat. 2. Try the "upstart," starting from standing position, sitting down backward, knees stiff. 3. Try the "upstart," from head or hand balance position. 4. Try the "upstart," hands on thighs, from a forward roll. |

Hand Stand

(With human support)

- | | |
|--------------------------|---|
| <i>Starting position</i> | Stand erect, left leg forward. Raise left leg slightly forward off ground, raising arms over head, palms facing front. Have a companion stand ready to assist. |
| <i>Activity</i> | Lower raised foot to ground, and bend trunk forward-downward, placing hands on floor about shoulder width apart. Push off ground with left foot, swinging legs to vertical position overhead. The assistant grasps legs at ankles and helps performer to feel and maintain his balance. The assistant pushes feet down to ground. The performer, bending knees and landing on his feet, stands erect. |

Practice hints Keep the elbows rigid. The back is arched at the waist with head looking forward. Point toes and straighten knees. Practice the hand-stand position, by standing close and back to a wall, placing hands on floor at feet and walking up wall backwards to extended position. Then walk on hands to position, back to wall.

Variations In the hand-stand position with human or other support, various stunts may be performed, as:

1. Bending and picking up a handkerchief with teeth.
2. Walking forward (see Walking on Hands, p. 263).
3. Walking sideward.
4. Marking time with the hands, etc.
5. Dipping, one and both hands.

Hand Stand

(Without support)

Activity This exercise is performed in the same way as with support. Be careful not to overbalance when swinging legs upward. This is largely prevented by keeping head erect, looking forward. The finish may be, either lowering feet to ground, or bending arms and rolling forward to stand.

Variations Many of the variations under "Hand Stand," the preceding exercise, may be done after performer has gained confidence and skill in this position.

Back Roll to Hand Stand

Starting position Stand erect, back to mat. Knees may be either straight or bent.

Activity Roll over backward. After rolling over, instead of regaining feet, place hands back of shoulders, fingers pointing toward head. At the right moment, press forcibly upward on hands to hand-balance position.

<i>Practice hints</i>	Simultaneous with pressing strongly on the mat, the legs should be "cast"—forcibly extended upward.
<i>Note</i>	Hold this position a few moments, or walk on hands (see following exercise), before lowering feet and standing.
<i>Variation</i>	Back Roll to Head Stand. — Roll backward and place hands back of shoulders. Now balance on hands, head on mat. Hands and head should form a triangle as in the head stand.

Walking on Hands

<i>Starting position</i>	Hand stand without support.
<i>Activity</i>	After achieving the stunt of balancing on hands, first with and then without support, the individual is now ready for the hand walk. In traveling on hands, move hands forward just as trunk is about to fall over forward, as in ordinary walking. Turning is made with shorter "steps" than in straightaway walking.
<i>Variations</i>	<p>Various exercises may be performed while walking on hands, as:</p> <ol style="list-style-type: none"> 1. Walking, with high hand raising and replacing on floor (marking time). 2. Walking, with legs separated, knees stiff. 3. Walking, with legs bent horizontally backwards. 4. Traveling, with short jumps forward or backward, etc. 5. Turning, by pivoting on one arm.

Headspring

(From stationary position)

<i>Starting position</i>	Bend knees and trunk forward, placing hands, shoulder width apart, on mat. Place forehead on mat, close to hands.
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- Activity* Shift body weight gradually forward. Just before overbalancing, spring legs upward and forward with as much speed as possible. At the same time, push off strongly from hands, turning over, landing on toes, feet apart, and stand erect.
- Practice hints* The combined effort of leg spring and hand push, should be sufficient to carry the body over, and to an upright position on feet. Keep knees stiff in the spring, and be sure to push off from the hands. In landing, arch the back and do not bend knees too much.
- Variations*
1. From an upright position. — Here the take-off is from one foot, hands placed shoulder width apart on mat, head touching lightly. The headspring may also be taken, springing from one hand. After a great deal of practice, landing may be made on one foot, or with a half turn.
 2. From a running start. — Preceded by a short run, spring is taken either off both feet or one, hands placed on mat, shoulder width apart, fingers pointing forward. The arms are bent slightly. Allow head to touch mat very lightly.
 3. Backward. — This movement is done similarly to "Back Handspring," see page 265, except that head touches mat gently in turning over.

Front Handspring (From standing position)

- Starting position* Raise left leg slightly forward off ground. Raise arms over head, palms facing front.
- Activity* Quickly lower raised foot to floor and bend trunk forward and downward, placing hands on floor, shoulder width apart. At the same time spring from feet and hands, and turn a half circle in the air, landing on toes, knees bent. Stretch knees and stand erect.

Practice hints In this exercise, the head does not touch the mat. The arms are kept slightly bent to enable performer to get a better spring. Arch the back in turning over, keeping head well back. There is often just as great a tendency to take too strong a spring, resulting in overbalancing forward, as in taking too tame a spring. Have an assistant kneel and help, by pressing upward under the shoulder. Try handspring preceded by short run, over back of comrade placed on his hands and knees on mat. This is an excellent device for gaining confidence for the handspring.

Variations Running Handspring. — 1. Try this exercise, preceded by a short run, taking off from one foot. The running handspring may also be taken, springing from one hand or one foot. With a great deal of practice, one may learn to land on one foot or with a half turn.
2. Do "Running Handspring" taking off from the back of a companion, "down" on his hands and knees.

Back Handspring

Starting position Stand erect, back to jumping place.

Activity Spring from both feet, throwing body upward and backward, curving at the hips. At the same time throw arms backward over the head, reaching and placing hands on floor behind, turning a half circle, landing on feet, knees bent. Stretch knees and stand erect.

Practice hints The spring must be taken from the toes and must be a good one. Use arms to help the "lift." Throw head back as body goes backward. Pushing off with the hands from the floor helps to straighten out the body in landing.

Variation The back handspring may also be taken from one foot. Landing may be made on one foot, or with a half turn.

Front Somersault

(See "Note" in "Back Somersault.")

*Starting
position*

Stand, feet slightly apart.

Activity

Rise on toes, arms overhead. Throwing arms upward and forward, leap off feet. At the same time pitch body upward and forward (hunching the body forward) and turn a circle forward in air, landing in original position, knees bent.

Practice hints

In order to gain height for the front "flip," practice jumping straight upward in the air, "tucking" the knees upward. At the moment of turning in the air, "duck" the head forward on the chest. Extending the arms up suddenly helps get height and speed in the flip.

Note

Try "Front Somersault" preceded by run of about five yards. Practice over a rolled mat. See "Loop Somersault," p. 285.

Back Somersault

Note

When practicing back or front somersault, have a companion stand on each side of the performer grasping his belt. A rope or strong towel tied around the waist, and held by two assistants, one on each side, is also a valuable aid.

*Starting
position*

Stand, feet slightly apart, and back to the jumping space.

Activity

Bend knees, throw arms upward, springing off feet as high as possible, at the same time tucking knees upward in front. Throw body upward and backward, curving the body and turning a circle backward in air, landing in original place, facing same way as at start. The finish should be with feet slightly apart.

Practice hints To gain height for the somersault, practice jumping straight upward in the air, bending and clasping (tucking) the knees upward in front. In circling backward, throw the head backward, hooking up the knees, catching the legs back of the knees. The arms should be of considerable use in getting height in the jump and to help in the turn. Practice also by having two companions stand facing each other, hands joined across, forming a "bridge." Tumbler is assisted in turning over by companions lifting at the right moment.

Variation Try "Back Somersault" preceded by a handspring or cartwheel.

Rolled Mat Exercises

Preparation Roll up a mat, place it at near end of another unrolled mat. Various stunts may be performed over this roll, viz.:

Activities Roll-overs, handsprings, with or without rolls.
 Headsprings, with or without rolls.
 Dives, with forward rolls.
 Hand walk, on and over roll.
 Hand walk, on and jump down from, roll.
 Cartwheel, one hand on roll.
 Front somersault.

COMPANION MAT EXERCISES

Progressive Leapfrog

This may be performed not only as a team race, but also as an end or endless chain, having pupils leap over each other's "back." Leapfrog may be made a contest for distance or height.

Companion Walk

- Starting position* One performer faces the other, and stands on front of his feet, his own toes turned out. The carrier grasps waist of his comrade. The one being carried, grasps companion by the shoulders.
- Activity* They walk around in this position, under man carrying comrade on his feet.
- Note* Have them change places.
- Variation* The one being carried, stands on companion's feet but with back to, instead of facing him. In this manner they travel about, carrier holding one in front, at his waist. The latter folds his arms.

One-Arm Seat Carry

- Starting position* Two performers stand side by side, facing same direction. They join inside hands. A third companion sits on this bridge and circles an arm around each carrier's neck.
- Activity* They carry the "wounded" one around in this way.

Cross-Seat Carry

- Starting position* Two performers stand side by side, facing same direction. They cross their own hands and join hands with each other. A third companion sits on this cross bridge, an arm around each carrier's neck.
- Activity* The carriers walk around with the "wounded" one.

Hobbyhorses

- Starting position* One performer sits on floor, knees drawn well up, feet flat, near the body. His companion sits on the proffered feet, and places his own under other's body. They are now sitting on each other's feet. They join hands across.

Activity One rises almost to a standing position, other raising his feet, keeping them against rising one's body. The one who rose, now sits down quickly, at the same time raising companion to his feet, sitter allowing *his* feet, in turn, to remain resting against riser's body. This rising and sitting movement resembles the rocking of a hobbyhorse. The higher the rocking movement, the more interesting and exciting the stunt. Continue indefinitely.

Practice hints Partners should be evenly matched as to height and strength. When children rock high, a point is sometimes reached where the one rising is practically standing erect and a moment's pause ensues before he begins to descend. The descent would be rather speedy unless controlled by his partner.

Coffee Grinding

Starting position Partners stand close, facing each other, hands clasped down in front.

Activity Raising one pair of arms and turning under to one side (one's right arm, other's left) they arrive back to back, arms down at sides. Continuing the circle, by raising and turning under other pair of arms, they arrive in original positions, facing each other. This grinding motion should be done quickly and continuously.

Note Chinese children play this game and chant a song as they turn:

We bake the cake,
The cake we bake,
We put in oil or pork or steak,
And when 'tis done
We'll have some fun
And give a piece to everyone.

Twister

- Starting position* Two performers stand back to back, feet apart. They bend over. Extending his own right hand between the spread legs, each grasps his partner's hand.
- Activity* One steps his left foot backward over linked arms, and turns around facing companion. He now steps right leg over the arms, arriving back to back, and so on, stepping over and out of arms continuously.
- Practice hints* They retain the bent over position with hands clasped throughout the exercise.
- Variations* Each alternately may perform one step at a time, or one may go through entire cycle alone.
Try stunt, both hands joined, alternately starting with either foot.

Back Stand and Sit

- Starting position* Two performers stand, back to back, arms locked at elbows.
- Activity* Gradually moving the feet away from each other, they sink to floor and sit, back to back, legs outstretched in front, arms still locked together. They stand, by bending knees upward, feet on floor, pressing against each other. They sit and stand many times in this way.
- Note* Try this stunt arms unlocked, but folded on chest, or out to sides.

Tête-a-Tête

- Starting position* Partners sit, back to back, heads touching, arms out to sides for balance.
- Activity* They press against each other to erect standing position, heads together. They then twist around face to face, sink to knees, and lay out on their stomachs, keeping heads together throughout.

*Starting
position*

Two performers stand, back to back, arms locked at elbows.

Activity

One bends forward, lifting other off floor, rolling him

Back-Roll Somersault



FIG. 59. — BACK ROLL SOMERSAULT

backward over thrower's head. The roller lands on his feet, facing the thrower.

Practice hints

The arms are unlocked just as top man is about to land.

Double Spring Seat

*Starting
position*

Two performers stand, two feet apart, facing each other. They join hands. They bend knees deeply, each extending his right leg straight forward toward the other, knee straight. The extended leg is outside of partner's foot.



FIG. 60. — DOUBLE SPRING SEAT

Activity

In this squat position, partners spring, changing position of legs — bending one under the body, while extending other forward. Continue movement in rhythm. The arms bend and extend same as legs.

Practice hints

Balance is maintained by keeping arms shoulder height throughout.

Note

Try same, three or more holding hands in circle.

Cradle Rock

- Starting position* Two performers stand back to back. They lock elbows.
- Activity* One bends forward, lifting other off floor. He then raises his trunk, standing up straight, while other bends forward rolling the first on his back. They continue this rocking movement indefinitely.
- Practice hints* Partners should be carefully matched as to size and strength.
- Note* Chinese children hum a melody and chant a rhyme as they rock up and down. They call it, "Chanting Rice":

Pound, pound, pound the rice,
The pestle goes up and down so nice,
Open the pot, the fire is hot,
And if you don't eat, I'll feed you rice.

They hold the pestle (one player balanced on the other player's back) and say:

What do you see in the heavens bright?
I see the moon and the stars at night.
What do *you* see in the earth, pray tell?
I see in the earth, a deep, deep well.
What do you *find* in the well, my dear?
I find a frog and its voice I hear.
What is it saying, there on the rock?
Get up, get up, kerr chock, kerr chock.

Mount to Shoulder Seat

- Starting position* Two performers stand side by side, facing same direction. One on left stands, feet firmly planted on ground, right knee bent almost to horizontal position. They grasp each other's hands in front (right in right and left in left). Performer on right now places his right foot high up on companion's thigh.

Activity

At a signal, one on right, pushing off from stationary foot, quickly swings his left leg behind ground man's back, and over his left shoulder, followed quickly by right leg over right shoulder. They drop hands, top man winds legs under ground man's arms and behind his back. Ground man holds entwined legs with his hands.

Practice hints

As top man swings left leg over, ground man assists by pulling strongly with his left hand.

Variations

Other methods of mounting to shoulder seat are:

1. Ground man kneels on one knee. Other sits on his shoulders, winding his legs around partner's body. Ground man now rises with sitter.
2. Top man stands in front, feet well apart. Ground man places head between top man's legs and straightens up, other sitting on his shoulders.
3. Ground man stands, feet well braced, knees slightly bent. Top man, starting with short run, places hands on ground man's shoulders, jumps, and lands on shoulders of his mate.

Mount to Shoulder Stand

Starting position

Two performers stand side by side, facing same direction. One on left stands, feet firmly planted on floor. His right knee is bent almost to horizontal position. They grasp each other's hands in front (right in right and left in left). Performer on right, now places right foot high up on companion's thigh.

Activity

At a signal, one on right, pushing off from stationary foot, quickly swings left foot over, and steps on partner's left shoulder and as quickly follows with right foot to right shoulder. They now let go hands. When perched on shoulders, top man presses legs against ground man's head, thereby securing firm

purchase. Ground man may, or may not, grasp top man's ankles to support.

Practice hints The ground man assists the top man mount, by straightening right knee as top man goes up, and also by lifting him with his hands. The ground man must force head well back to permit partner to secure firm hold with legs.

Variations A more difficult mount is, ground man bends over, one foot in advance of other; top man runs from behind, leaps, and walks up ground man's back to shoulder stand. Ground man assists, by standing erect at right moment, catching and holding runner's legs, balancing him securely on perch.

Hand Stand to Shoulder Seat

Starting position One performer stands, feet well braced on floor, one foot in advance of the other. He bends his knees, and extends hands over shoulders. His companion stands behind, places hands on floor near partner's heels, and does a hand stand, resting legs over other's shoulders.

Activity The other, grasping handstander's legs firmly, bends forward, raising him to sitting position on ground man's shoulders. They walk around in this way. The lifter may then let partner down same way, or allow him to dismount by vaulting forward over head.

Practice hints The handstander assists partner by a strong push from floor at right moment.

Jump to Shoulder Stand

Starting position Performer number 1 lies extended on back on mat. Other, number 2, stands over him, feet straddling partner's thighs.

Activity At signal, number 1 turns over quickly on stomach, while number 2 jumps in air and lands on ground

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man's thighs. At next signal, number 1 quickly rises to hands and knees, while number 2 jumps upward and lands in hollow of ground man's back. At the next signal, number 1 straightens back, kneeling in vertical position, while number 2 jumps upward and lands standing erect on ground man's shoulders. Finally, ground man rises to erect standing position carrying top man with him.

Practice hints The jumper (number 2) should be careful to jump exactly the required height and no more. This permits both to maintain their balance. The ground man assists top man keep balance on shoulders by grasping the ankles and pressing them against his head.

Daddy's Back Stride

Starting position Partners stand close together, one behind other, both facing same direction. The light man (in front), stands with feet apart. He bends over, and extends both hands between his legs. The thrower (behind), standing well braced, one foot forward, bends forward and grasps partner's extended hands.

Activity At signal, light man jumps high in air, while thrower, pulling upward on partner's arms, turns him in circle forward. The latter lands on his feet, facing forward, hands still grasped to those of partner.

Practice hints As light man turns over, he throws his head backward, enabling him to straighten out easily.

Variation Daddy's Front Stride. — Execute same movement, except that light man starts, facing thrower. He bends forward and extends hands between own legs. The thrower leans over body of light man and grasps proffered hands. At signal, he pulls upward, circling light man forward to standing position.

Loop Leap

- Starting position* Two performers stand facing each other, hands joined in front, forming a circle.
- Activity* At a signal, either one leaps over arms to right side, landing outside the loop. He leaps back again. He repeats the leap, out and in to left side.
- Practice hints* The partners lower their arms on the working side, enabling performer to get over more easily. The jumper is assisted at right moment by his comrade exerting a strong lift on the arms.

Caterpillar Walk

- Starting position* Two performers stand close, both facing same direction. One behind jumps and sits on partner's back, legs locked around thighs of one in front. Supporter now bends forward and rests hands on floor. Sitter does same over head of supporter. Both now have hands on floor.
- Activity* In this position they travel (walk) around; same hand of both moving simultaneously.
- Practice hints* Sitter keeps legs securely bound to supporter. Latter attempts to keep knees as stiff as possible.

Camel Walk

- Starting position* Two performers stand close, both facing same direction. The one in front, assisted by partner, jumps up backwards and locks legs high under partner's arms. He then lowers the trunk, crawls body and arms between other's legs and grasps his ankles. The other now drops forward on hands.
- Activity* The latter walks forward on hands and feet, imitating swaying movement of a camel in progress. The under one assists comrade to walk by lifting partner's legs at ankles, on each step.

Practice hints In walking, both attempt to keep arms as extended as possible.

Elephant Walk

*Starting
position*

Two performers stand close, facing each other. One places his hands on other's shoulders and jumps high, locking legs firmly around comrade's body as near the shoulders as possible. Comrade stands, feet apart.



FIG. 61. — ELEPHANT WALK

Jumper lets his arms and body hang down backward, swings his hands and head between other's legs, grasping his comrade by the heels. The other now falls straight forward on hands.

Activity

He walks forward on his hands and feet, resembling an elephant in progress. The under one assists walker at each step by lifting up his feet, by the ankles.

Practice hints

Both should keep arms as straight as possible.

Ankle Throw to Feet

- Starting position* One performer (light man) lies on back, and places hands flat on floor back of shoulders, alongside head, fingers pointing toward shoulders. He now raises his legs vertically upward, knees straight. His partner (thrower) stands at his feet facing him, grasping his ankles.
- Activity* At a signal, thrower pulls upward on light man's ankles, throwing his legs backward over ground man's head, enabling latter to alight in erect standing position.
- Practice hints* Simultaneously with thrower's pull, ground man assists by pushing smartly from his hands.

Hand Stand on Knees

- Starting position* The thrower lies flat on back, feet slightly apart, knees up. The light man stands close to knees, facing him and places hands on ground man's knees.
- Activity* Light man springs up to hand-stand position. The other stretches his arms straight forward and assists handstander maintain balance, by grasping and pressing against his shoulders. Light man dismounts by lowering legs to floor in the ordinary way, or executing handspring forward, over thrower's head.
- Practice hints* In springing to hand-stand position, light man should keep head up and back arched. In upright position, knees are stiff and toes pointed. Thrower must keep his knees still, feet firm, allowing his companion to secure a firm purchase and a comfortable balance.
- Variations*
1. Ankle Stand. — Have light man execute a hand stand on ankles of thrower, using latter's lower legs as a back rest.
 2. Stomach Stand. — Here light man does a hand stand on thrower's stomach, using latter's raised thighs as a rest for his own body.

3. Backward Thigh Stand. — The thrower sits on floor; legs extended forward. The light man standing just behind him, reaches over other's head and executes a hand stand, on thrower's thighs (just above knees). Thrower supports his companion at the hips. The light man may dismount backward as he mounted, or perform a forward roll to feet.

Triple Dive and Roll

*Starting
position*

Two performers stand on mat facing each other about eight feet apart. A third stands between these two, facing one of them.

Activity

The middle boy leads off with a front roll, his legs wide apart. The one he is facing and rolling toward, dives through the open legs and rolls forward toward one at other end, in turn keeping *his* legs widely separated. Number three on the far end, now dives through approaching spread legs, and rolls in direction he is facing, likewise with legs well spread. In the meantime, first diver (middle boy) has rolled and stood. He quickly turns about, and stands ready to dive and roll through legs of number three coming toward him. This diving, turning, and rolling is continued indefinitely.

Practice hints

The end one always turns and starts back immediately. The important thing to remember is to spread the legs while rolling.

Tortoise Roll

*Starting
position*

This is done similarly to "Triple Dive and Roll," difference being that all three start on their hands and knees, heads in same direction.

Activity

The middle boy starts. He rolls over to one end. The one on that end leaps from his hands and knees over middle one's rolling figure, and in turn rolls toward

far end. The third man, on far end, now leaps over approaching roller and himself rolls toward center.

Practice hints The end one always returns by leaping over a roller. This leaping and rolling usually continues until someone makes a mistake and the movement ends in a confused heap. (The Tortoise Roll may be executed by fives.)

Double Roll or Barrel Roll

Starting position One performer lies on his back, his arms stretched out backward on mat. His legs are raised perpendicularly upward. Companion stands straddling the hands, facing ground man. They grasp each other's ankles.

Activity The one standing, dives forward and rolls over, the other following. They roll forward a number of times along the mats in this way.

Practice hints A strong pull on the ankles as one rolls over, materially assists his partner.

Note They may also roll backward.

Front Vault over Head

Starting position Partners stand facing each other. One (light man) stands, feet spread apart, knees slightly bent, hands on thrower's shoulders. The other (thrower), standing one foot forward, bends over and places hands between light man's thighs.

Activity At a signal, light man jumps over partner's head assisted by thrower, who lifts up on companion's body. The light man lands on his feet behind thrower.

Practice hints As in all combination exercises, there must be perfect harmony of understanding and movement. The thrower braces himself on his rear foot during the

throw. The light man bends trunk and head slightly forward while jumping, but straightens out in the air.

Variations

1. Side Vault over Head. — Here, vaulter faces side of thrower and places both hands on thrower's near shoulder. Thrower places near hand between light man's thighs and throws him with this hand.
2. The vaulter may make a half turn in air, landing facing thrower.
3. The light man lies on mat on his back, knees bent upward, spread apart, feet flat on floor. Thrower stands, facing light man. They cross and grasp hands. At a signal, light man springs upward and forward, executing a straddle vault over head of thrower. This movement may be modified so that thrower may make half turn to right as his partner springs, enabling him to straddle over his head, facing same direction as vaulter.
4. The thrower stands, one foot in front of other, and "cradles" his hands in front of thighs. The performer steps one foot into the "cradle" and is thrown forward and upward, vaulting over thrower's head.

Backward Vault

Starting position

Partners stand, facing same direction, one performer (thrower) directly behind other (light man). The latter stands erect, feet together, while thrower places one foot forward. They grasp hands down at sides.

Activity

At a signal, one in front jumps up, bending his knees and vaults backward over head of thrower. He lands on floor behind, facing thrower.

Practice hints

The vaulter should keep elbows stiff, allowing thrower to effect a strong upward lift.

Variation

Try having vaulter execute a half turn in air landing with back to thrower.

Knee Spring

- Starting position* One performer (thrower) lies on back, feet slightly apart and flat on floor, knees up. The other (light man), stands a few paces away, facing him.
- Activity* The light man advances, places hands on up-raised knees and executes a "handspring" (see page 264), over thrower's head. The latter helps by placing his hands on partner's shoulders as he is turning over, tossing him upward and forward. The light man lands feet on floor beyond thrower's head, back to the latter.
- Practice hints* The light man's arms are placed on thrower's knees, slightly bent at elbows. His head is kept up and back, his back arched on landing.
- Variations*
1. Sitting Flip. — In this stunt, light man starts, back to ground man, sitting on thrower's knees. At a signal, he rolls backward, circling legs over his head, landing on floor behind thrower's head. The thrower assists by catching partner's shoulders as he rolls backward, pushing them upward and forward, throwing him over his head.
 2. Stomach Flip. — Same as "Sitting Flip," except that light man faces and rests stomach on thrower's knees. Securing his spring from one foot, he turns over thrower's head. The latter assists by an upward shove of the shoulders, as his partner is circling.

Waist Hang Whirl

- Starting position* Two performers stand close, facing each other. One, places his hands on shoulders of companion, jumps, and locks legs around partner's waist. Companion assists him to mount, by grasping him under the arms. Jumper now hangs down backward, head near floor.

Activity The ground man whirls himself in circle, swinging the hanging man. The hanger's arms are extended sideward or over head. The whirler's arms are folded on chest.

Variation Try whirling, hanger holding on, legs wound around strong man's waist, but facing down instead of up. He mounts by standing, back close to strong man, who grasps him at the waist. While one in front jumps upward, the other lifts, assisting him to mount.

Leg Layout

Starting position One performer lies on his back, and extends his legs upward, knees slightly bent, feet together.



FIG. 62. — LEG LAYOUT

Activity His partner sits on the feet, and lies out backward in a horizontal position, either in line with ground man's body or at right angles to it.

Practice hints The top performer may grasp ankles of ground man to help maintain balance.

Variations Have top performer lie on stomach, across feet, instead of on back. Try having ground man bend and extend his knees, balancing top man on his feet. Try ground man balancing top man on one foot.

Loop Somersault

Starting position Two performers stand, facing each other. Their sides are to ends of mat. They join hands about chest level, forming a loop. A third performer stands off a short distance, facing them.

Activity This performer runs forward, leaps from the ground, puts his head in the opening (loop) formed by partner's arms, and somersaults forward. He lands on floor on far side of loop.

Practice hints The loop men assist by lifting arms upward against tumbler's shoulders just as he is upside down. The latter's arms are used to carry him over, but do not touch the loop.

Balance Stand on Feet

Starting position One performer lies on back and extends legs straight upward, bent slightly at the knees, feet together.

Activity His partner mounts and stands erect on ground man's feet, facing him. They balance in this position.

Practice hints Practice near a wall or bar, or use human support to mount and maintain balance.

Variation After considerable practice, ground man will be able to open and close legs, while balancing his mate in upright position.

Shoulder Throw

Starting position Two performers stand close, facing each other.

Activity One bends over and places head in stomach of other. The other grasps him around the waist, lifts him

and throws him over one shoulder. He walks around with him, body lying out horizontally, face up, resting on shoulder and upper arm. This is accomplished by thrower placing hand on hip.

Practice hints

The one thrown may help by pushing from floor just as he is being lifted. The thrower must get a firm purchase on companion, in order to turn him over to comfortable position on shoulder and upper arm.

Toss between Legs

*Starting
position*

One performer (light man) lies on his back, knees hunched well up on chest, held so by linking his hands over legs between knees and ankles. The other (thrower) stands feet apart in front of ground man, back to him. He bends over, reaches between his legs and takes a firm grasp of heels of light man.

Activity

At a signal, thrower lifts up, pulls forward on partner's heels, tossing him between his (thrower's) legs to erect standing position forward. The light man lands in front of, and with his back to, thrower.

Practice hints

The light man straightens out after passing between thrower's legs. The thrower must stand firmly on ground and secure a strong hold on partner's heels. This stunt requires a great deal of strength on part of the thrower.

Variation

Cannon Ball. — Same position of light man, except that hands are free. Thrower grasps hands of light man, pulls him forward from between thrower's legs. As light man is swung forward, he arches back upward, curves feet downward, and throws head backward. He lands forward in upright position on his feet.

Sideward Roll

- Starting position* One performer gets down and makes a "back." The other stands off at a distance facing side of "down."
- Activity* The distant one runs forward, springs and does a sideward roll over back of "down." He lands on far side facing forward.
- Practice hints* The roll is really a shoulder roll, performer rolling over on his back from one shoulder to the other. The hands do not touch "down's" back. "Down" should "cast" (sudden lift) upward, as partner is rolling over.

Sitting Backward Roll

- Starting position* One performer (thrower) lies on back and raises his legs (feet together), at an angle of forty-five degrees upward. The knees are slightly bent. The other (light man) stands back to thrower, resting his body against thrower's raised feet.
- Activity* At a signal, light man arches back, throws head backward, rolling backward over ground man's feet. The tumbler lands on feet back of thrower, facing latter's head.
- Practice hints* As light man rolls backward on feet of thrower, the latter may help by grasping partner's shoulders and pushing upward and forward. The light man is assisted in turning over by an extension of thrower's knees at right moment.
- Variations* 1. Crotch Backward Roll. — Here light man stands, feet apart, while thrower places his head between partner's legs from behind. The light man is practically sitting on thrower's neck. At a signal, light man rolls backward, assisted by thrower, who, at right moment, rises quickly to erect standing position. The light man lands on feet behind, facing thrower. The light man throws head backward as he rolls. He

may place hands on floor behind, springing from hands, to standing position.

2. **Shoulder Seat Backward Roll.** — Thrower stands erect, feet well braced on floor. The light man sits astride thrower's shoulders, facing him, hands behind thrower's head. The latter now places his hands under body of sitter. At a signal, top man rolls backward, arching his back, and assisted by an upward push on the body turns a somersault backward, landing, feet on floor, facing thrower.

3. **Back to Back Backward Roll.** — The tumblers stand back to back, hands grasped over their heads. At a signal, light man jumps and rolls backward over thrower's head, assisted by latter's pull on his arms. The light man lands, feet on floor, facing thrower. The hand grasp may be retained throughout. After roll over, tumblers may retain their grasp, turn back to back and repeat the stunt. This may be done a number of times.

Shoulder Stomach Circle

Starting position

One performer (thrower) lies on back, and raises his legs (feet together) at angle of forty-five degrees upward. The knees are slightly bent. His partner (light man), stands close, facing thrower's feet. He bends forward and rests stomach over thrower's feet. He now bends over still farther, and places his hands on outside of thrower's upper arms near the shoulders, while thrower grasps light man's arms at same place, but on the inside. The light man's feet are apart.

Activity

At a signal, light man springs and turns a circle forward (handspring, see page 264) in air. The thrower assists in the circle by extending knees at right moment. The light man lands on feet behind thrower's head, back to thrower.

Practice hints The thrower starts, head touching mat. They retain grasp on each other's upper arms, until performer is well over and about to land. The top man arches back and throws head back as he goes over, thus preventing overbalancing forward.

Variations

1. Hand Stomach Circle. — Same circle forward from thrower's feet, except that tumblers join hands instead of grasping shoulders.
2. Ankle Stomach Circle. — Same circle forward from thrower's feet, except that light man grasps thrower's ankles instead of shoulders or hands. The thrower's hands are free.
3. Knee Stomach Circle. — Same circle forward from thrower's feet, except that light man places hands on thrower's knees instead of grasping shoulders, hands or ankles.

Spring Roll over Back

Starting position One performer bends horizontally forward, head well down, hands on thighs. His partner (light man) stands in front of his head and places hands on upper back of one "down."

Activity The light man springs, bending head on chest and does a roll-over, on partner's back. Light man lands behind "down," back to him.

Practice hints "Down," feeling other roll over him, raises his back, and assists by a slight cast.

Variations Try the reverse, rolling from behind. Also try the stunt preceded by a short run. Here, tumbler's hands are placed on sides of lower back, near the hips.

Handstand Backward Roll

Starting position One performer (light man) bends forward, places hands on floor, feet well apart, knees straight. His partner (thrower) backs in and stands between light

man's thighs. Thrower now lifts light man's legs and winds them around his (thrower's) waist. He grasps the ankles. The thrower's back is to partner's head.

Activity

At a signal, light man pushes from hands, while thrower presses down on partner's ankles, enabling light man to sit up, roll through a backward circle over thrower's head, landing on floor in front of latter, facing him.

Practice hints

The thrower bends horizontally forward as he presses down on light man's ankles. The light man throws head up and back as he springs from his hands. At the same time he secures a lift by throwing arms upward. The legs are unwound as light man rolls over.

Head Throw

*Starting
position*

One performer (light man) stands behind his partner (thrower), grasping him at the waist, head over one shoulder. The thrower, in front, stands, feet well braced, one in front of the other. He raises his hands over shoulder, and grasps back of neck of partner.

Activity

At a signal, light man springs upward, turns a hand-spring from thrower's hips over latter's shoulder. At the same time, thrower assists by pulling forward and downward on the head, tossing partner over shoulder. The light man lands on floor in front of, but back to, thrower.

Practice hints

There must be perfect "timing" between tumblers. The thrower must bend slightly forward and sort of "hump" partner over his shoulder.

Three-Man Thigh Stand

*Starting
position*

Three men stand about, ready to mount.

Activity

One man stands, feet well apart. A second (heavy man) places his head between first one's legs. The second man straightens up, the first sitting on his shoulders.

The third (still heavier) man puts his head between legs of ground man and in turn lifts the other two. They are now "three high," the two top men each sitting on shoulders of one below. Now they all bend forward, permitting top man's feet to rest on thighs of one next below. The middle man now bends his head on chest, allowing top man to stand up and incline forward on middle man's thighs. Finally, the ground man drops *his* head, and allows middle man to stand inclined forward on ground man's thighs. Each is holding one above firmly by the waist.

Practice hints The bottom man must incline well backward, so that pyramid will not overbalance forward. They dismount, by having top man leap down first, followed by second man.

Practice as a two-man stunt before attempting "three high."

Sitting Handspring

Starting position Two performers stand close, facing each other. One (light man) spreads legs apart, while the other (thrower), bends forward and places head between legs of partner. The latter now places his hands forward on thrower's back. In this position, light man is practically sitting on thrower's neck. The latter's hands are on his thighs.

Activity At a signal, sitter springs from thrower's back turning a handspring (see page 264) forward in air. The thrower assists by a lift. The light man lands on feet, back to thrower.

Practice hints The tumbler arches his back in air and throws his head back, thus preventing overbalancing forward.

Variation Shoulder Stand Front Handspring. — The light man stands on thrower's shoulders, both facing same direction. They join hands. The top man does a

forward handspring, circling to mat. He lands in front of thrower, both facing same direction. They release hand grasp, after top man is safely on his way. The thrower helps materially by giving a lift to the toss forward.

Arm-Sit Backward Somersault

- Starting position* One performer (thrower) stands, feet apart, and firmly fixed on ground. His arms are bent, hands in front of body, palms up, ready to catch partner. His partner (light man) stands facing him, a few feet away.
- Activity* The light man walks forward, springs from both feet and lands sitting astride thrower's lower arms. Thrower turns him over backward, by pushing forcibly upward on sitter's body. The light man lands on feet behind, facing thrower.
- Practice hints* The light man throws head backward and arches his back as he circles backward. He uses his arms to assist in the somersault.

One-Leg Backward Somersault

- Starting position* One performer (light man) stands on one foot, and raises other leg horizontally forward, knee stiff. His partner (thrower) stands on outside of this leg, grasps it with both hands, one under the knee, the other under the foot.
- Activity* At a signal, light man springs from stationary foot, and executes a somersault backward. The thrower assists, by tossing leg he is holding, upward, using it as a lever. The tumbler lands a pace back of where he originally stood, facing original direction.
- Practice hints* The light man should keep knee of raised leg rigid. In turning over, he doubles up from a high "pitch," straightening out as he comes down, being sure to throw head upward and backward.

Variation The thrower may also stand in front of partner, tossing him, both hands under the heel.

One-Leg Forward Somersault

Starting position One performer (light man) stands in front of, and back to, his partner (thrower) and bends one leg horizontally backward, parallel to floor. The thrower, behind, stands firmly on floor. He bends slightly, grasps and cups in both hands the toes of his partner's raised foot.

Activity At a signal, light man leaps from stationary foot, and assisted with a strong toss by thrower, turns a front somersault in air. He lands forward in front of thrower facing original direction.

Practice hints The arms of the tumbler should aid in getting a strong cast for this turn. The head is thrown forward, and knees drawn up, enabling him to circle freely. He lands, knees bent, trunk erect, and head back, thus preventing overbalancing forward.

Variation Hand-grasp Front Somersault. — Same somersault forward, except that tumblers stand close together, both facing same direction, thrower grasping hands of light man down in front. At a signal, light man springs in air, executing a front somersault assisted by a lift from thrower behind. The tumbler lands, facing forward.

One-Foot Backward Somersault

Starting position One performer (thrower) stands, feet apart sideways, knees slightly bent, back straight. He interlaces his fingers and holds them in front, close to thighs, palms up. (The hands may also rest one on top of other fingers close together.) His partner (light man), stands a few paces away from and facing thrower.

Activity

The light man walks forward, steps with one foot, into the "bridge" or "cradle" of thrower, at the same time placing his hands on latter's shoulders. He now executes a full circle backward. The thrower assists by a timely toss. The performer lands, feet on floor a pace backward from partner, facing him.

Practice hints

It is well in practicing this stunt for partners to practice for "time" and "height." This is done by light man stepping one foot into thrower's hands and extending that leg, springing upward into air (assisted by a lift from the thrower) and landing on mat without circling. In executing back circle from the "bridge," performer should extend his knee immediately upon stepping into cupped hands. He arches his back, at same time partner tosses him.

Variation

Crotch Somersault. — Same backward somersault, tumblers facing each other, except that thrower places hands between legs of partner, who stands, feet well apart. At a signal, performer does a back flip assisted by thrower's toss from body.

Combinations

The teacher may evolve a variety of companion combination stunts, from the foregoing text.

CHAPTER VII

APPARATUS STUNTS

This chapter presents a series of graded movements and stunts for various pieces of heavy apparatus, found in the modern, equipped gymnasium. The author has avoided the use of technical terms in describing these exercises, so that teachers who are unfamiliar with them may be able to visualize and learn them more readily.

The child's achievement of the stunts should be the teacher's objective, although good form in apparatus work is certainly desirable. It is pleasing to the eye and it makes for smooth and easy movement. Formalists contend that "good form" develops accuracy. Informalists refute this and claim there is no transfer. However, even though "good form" in executing apparatus work has its advantages in the child's training, it should not be dogmatically insisted upon. These exercises do not aim to develop expert gymnasts. They are carefully chosen with every effort to create interest and for the purpose of bringing into play the large-muscle groups. Apparatus exercises are essentially stunts and should be regarded as such.

Under careful supervision, accidents seldom occur in the use of apparatus. The hands or legs are usually in close touch with the piece, and only in the more difficult tricks is there possibility of a fall. As a precaution, and to lessen the shocks and jars when dismounting, one mat should always be placed underneath, and another on the landing side of the piece. Discipline should be as strict as is deemed necessary. Fooling should be absolutely forbidden. Horseplay causes most of the accidents in the gymnasium and should not be tolerated.

Apparatus work has many values. The children gain in muscular development, and their vital systems are stimulated. Apparatus work is largely precipitant in nature. Movements should be short and intense, with a maximum number of contractions in a minimum amount of time. The pupils learn to manipulate their body parts in many new situations, establishing new neurone connections and thus increasing experience.

Care should be taken not to have the child cultivate a liking to the degree of specialization for any one piece of apparatus. General proficiency, which is more desirable than expert performance on any one piece, may be acquired through practice on various kinds of apparatus.

The stunts on each piece of apparatus are divided into series determined by fundamental starting positions. Each series is graded. Choice of exercises should be made according to the progress of pupils. Stunts should be within their capacity, and of such graded difficulty as to act as an incentive to achieve and to stimulate originality. In measuring apparatus work, points should be assigned each stunt in proportion to its difficulty.

Girls as well as boys should take part in the apparatus lesson. They too love to do tricks. They should, however, be properly attired so that freedom of movement will allow them to perform and enjoy the stunts with ease and success. For girls, exercises requiring too great weight on the arms for a long time should be discouraged. Hangings and vaultings are beneficial. Since exercises in this chapter are graded, girls may learn the simpler ones.

The underlying principle in apparatus stunts is self-activity as it affects learning. "We learn by doing" is a psychological truth and readily applied to this type of activity. Children desire such work in which they themselves are actively interested and see evidences of accomplishment. The trick in achieving an apparatus stunt as it grows in difficulty is no mean stimulus to success, and success assures further accomplishment.

BALANCE BEAM

<i>Dimensions</i>	Length, eight feet or more. Width, six inches. Height from floor, as desired. (In Fig. 63, three feet.)
<i>Starting position</i>	Unless otherwise stated, all movements start at one end, performer standing erect on the beam, and finish at the far end. Arm positions may be: hands on hips or shoulders; arms sideways or alongside thighs. In the more difficult stunts, the arms should be held sideways for balance. The head should be kept well up, the body in as good posture as the individual movement permits.
<i>Note</i>	A board placed upon two boxes or chairs, makes a suitable improvised balance beam.

Individual Stunts

<i>Activities</i>	<ol style="list-style-type: none"> 1. Walk across in good posture to far end. Same, blindfolded, also walking backwards. 2. Hop across on one foot. Same, other foot. Same, hopping backwards. 3. Skip across. Same, skipping backwards. 4. Run across. Same, running backwards. 5. Walk across slowly, bending knee high on each step. Same, walking backwards. 6. Walk across, touching toe of each foot to beam lightly before placing weight on it. Same, walking backwards. 7. Walk across, alternately dipping knees on each step. (Other leg straight, extending below the beam.) Same, walking backwards. 8. Two-step (dance step) across. Same, two-stepping backwards. 9. Jump across with series of short jumps. (One foot directly in front of other.) Jump backwards.
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10. Facing one side, jump across with series of short jumps. Same, facing other side.
11. Facing one side, slide across. (Step and close.) Same, facing other side.
12. Facing one side, walk across, one foot crossing over other. Same, facing other side.



FIG. 63. — WALKING THE BALANCE BEAM, BLIND-FOLDED

13. Facing one side, hop across on one foot. Same, on other foot. Same, facing other side.
14. Facing one side, step sideways, bring other foot to side of first, then bend both knees deeply. Repeat to the end. Same, facing other side.
15. Facing one side, step sideways, cross other foot over and turn a half circle facing opposite side. Repeat to end.
16. Facing forward, step forward, bend and stretch both knees. Repeat to end. Same, backwards.

17. Slide one foot forward, bring other foot to heel of first. Same, other foot. Alternate to end. Same, backwards.
18. Slide one foot forward, slide other in front of first. Repeat to end. Same, backwards.
19. Hop forward on one foot and dip on that leg. Repeat to end. Same on other foot. Same, backwards.
20. Step forward on one foot, swinging other leg well out to side. Place second foot forward, swinging first to side. Repeat to end. Same, backwards.
21. Walk across on hands and knees. Same, backwards.
22. Walk across on hands and feet. Same, backwards.
23. Walk across in squat position, knees deeply bent.
24. Walk across in squat position, holding ankles.
25. Spring forward (from one foot to the other) and balance. Same, other foot. Repeat to end.
26. Facing the side, walk across on knees (hands on hips). Same, facing other side.
27. Walk across on hands and feet, back to beam, hands leading. Same, feet leading.
28. Walk across, balancing a stick on one finger.
29. Walk across, balancing a coin or book on top of head, or on forehead.
30. Walk across, juggling two balls or bean bags.

Companion Stunts

Activities

1. Standing, one behind the other, companions join hands (one or both) and walk, hop, or jump across, facing forward, sideways, or backward.
2. "Wheelbarrow."—One in front walks on hands, companion behind, holding partner's legs, walks between thighs. Same, backwards.

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3. One in front hopping, companion behind also hopping, latter holding free foot of one in front. Same backwards.
4. Walking across, companion on back. Same backwards.
5. Traveling across on hands and feet, companion sitting on back.
6. Walking across, companion sitting on shoulders. Same backwards.
7. One in front hops backward, other faces forward and walks, holding companion's free leg up in front.
8. One stands on other's feet (facing or back to companion). They travel across in this manner. They grasp each other by the hips.
9. Starting from opposite ends, companions meet midway, pass each other and continue to ends.
10. Starting from opposite ends, companions meet midway. One gets down and makes a "back," other vaults over.
11. Starting from opposite ends, companions meet midway. One gets down on hands and knees, other steps or leaps over companion's back.

Contests

Racing

Using two or more beams. Walking (forward or backward), hopping (forward or backward), running (forward or backward), on all fours, on hands and knees, etc.

Combats

Using one beam. Rooster fight, Page 117, Hand Tug of War, Page 101, Fencing, Page 99, Hand Wrestling, Page 108, Stool Tilting, Page 106, Knee Wrestling, Page 116, Finger Fall, Page 99, Cat Fight, Page 123, Toe Wrestling, Page 108, Cane Tussle, Page 118, Tumble Teeth, Page 108, Crane Slap, Page 96, Foul Fencing, Page 105, Thunder Clap, Page 95.

Individual Stunts

Using one beam: Chicken Walk, Page 34, Jump Stick, Page 67, Wand Serpentine (facing the side), Page 43, Knee Snap (facing the side), Page 249, Aero Dive, Page 41, Stiff Knee Pick Up, Page 79, Knee Dip, Page 43, Knee Walk, Page 250, Ankle Throw, Page 58, Brick Hop, Page 82, Walking Spanish, Page 79, Novelty Walk, Page 35, Long Reach, Page 77, The Tumbler, Page 36, Greet the Toe, Page 66, Fish-Hawk Dive, Page 51, One-Hand Dip, Page 248, The Cross Dip, Page 54, One-Leg Squat, Page 50, Balancing Wand, Page 80, Neck Throw and Catch, Page 42, Rope Stunts, Page 36, Coin Catch, Page 88, Heel Click, Page 42, Seal Slap, Page 53, Juggling, Page 86.

BUCK

Stunts

Starting position Activities

Precede all stunts by a short run.

1. Spring to front rest position on hands. (Thighs resting against buck, elbows straight, back arched and head up.) Push off backwards.
 2. Straddle vault over, landing, with or without a half turn.
 3. Vault sideways right, landing facing left, forward, right or with a half turn. Same left.
 4. Spring, landing on one or both feet in a standing position on the piece (facing forward, sideways or backwards).
- Jump off forward with or without a half turn.
5. Spring, landing on one knee on buck. Extend free leg straight backward with or without hand support. Dismount by jumping forward from both knees.
 6. Spring, swinging right leg around to the right, landing in sitting position, facing left. Push off backwards.

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7. Spring, executing half turn, landing in sitting position (back-rest) on near edge, facing starting position.
Dismount on near side.
8. Spring to front rest position on hands. (See Stunt 1.)
Straddle vault over.
9. Spring to front rest position on hands. Spring to kneeling position. Now spring backward from knees, landing on feet on near side facing piece.
10. Vault between hands, landing with or without a half turn.
11. Spring to back rest position (on hands), on near edge. Now raise legs horizontally forward, body clear of piece.
Hold a few seconds and push off forward.
12. Spring to kneeling position on piece.
Placing hands on far edge, straddle vault forward, landing on far side, facing forward.
13. Spring, landing in kneeling position on piece.
Spring from knees, dismounting on far side, facing forward.
14. Spring, executing a backward straddle vault (back to piece), landing on far side, facing piece.
15. Spring, swinging right leg around right end to riding position, facing forward. Carry other leg around left end, and finish in back rest position (on hands).
Dismount forward.
16. Spring, extending right leg between hands to riding position on piece, facing forward.
Carry other leg around to front, dismounting forward.
17. Spring to front rest position (near side of piece).
Bend and extend legs between hands to back rest position on far side.
Dismount forward.

18. Straddle vault over, landing in back rest position on far side of piece.

Dismount forward.

19. Vault between hands, landing in back rest position on far side.

Dismount forward.

20. Spring, cutting right leg around right end.

Immediately circle left leg around left end, dismounting on far side, facing forward. (Both movements done in rhythm.)

21. Vault to the right, landing in sitting position on far side of piece, facing forward.

Dismount forward.

Try this landing, weight on hands, legs horizontally forward, body clear of piece.

22. Vault to the right, landing in back rest position on far side. Now bend and extend legs between hands to front (thigh) rest position on near side.

Dismount backward.

23. Dive over the piece. A companion stands about two feet away from piece on far side. He catches diver under arms. The latter dives and reaches straight for shoulders of catcher.

24. Execute a neck spring over piece. Here the head is "ducked in" on near side of piece, while the legs are thrown upward, circling over the piece.

25. Spring and circle piece with both legs, starting to one side, finishing in the original standing position, facing buck.

26. From stand on buck, jump off, touching toes before landing.

27. Place hands on top and execute a head stand, legs perpendicularly upward.

28. For other suitable buck movements see "Horse Series," page 318, executed from a standing position facing the buck.

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12. Raise both legs as close to bar as possible, at the same time pulling up on arms. Suddenly, extend legs forward, arching the back, securing a good swing forward.
13. Pull up and swing forward and backward a number of times, arms slightly bent.
14. Pull up and swing forward and backward a number of times, dismounting backward. (Contest for distance backward.)
15. Raise both legs horizontally forward, hold, and lower.
16. Raise both legs alternately, horizontally forward a number of times.
17. Raise both legs horizontally forward. Spread them apart, close and lower.
18. Pull up and swing forward and backward a number of times and dismount backward with a half turn, landing back to bar.
19. Pull up, raise and extend legs well forward, at the same time arching the back, and dismount as far forward as possible. (Contest for distance forward.) Try stunt preceded by a swing. Try dismounting with a half turn.
20. Hang, hands crossed. (Right hand in reverse grasp.) Swing forward and backward. On a back swing, right the hands with a half turn (backward to left), releasing left hand. Finish, facing opposite direction.
21. Swing forward and backward using one-arm hang only.
22. Swing forward and backward. While swinging, execute half turn by crossing hands and swing in opposite direction.
23. Carry toes over bar and hang down, holding on by toes only.

24. Swing both legs upward, placing toes (inside the hands) against far side of bar. Now force the body through to near side of bar, arriving in arch (crab) position, head up.
25. Swing legs upward, circling between hands, legs hanging downward behind the head.
26. Swing legs upward, passing them between hands to vertical position, body in a straight line, back arched, head up.
27. Swing forward and backward. On a back swing, with a sudden spring, let go of grasp, turn a half circle in air and regasp bar. Finish facing opposite direction.

Contests

See exercises 11, 14 and 19. Try 19, vaulting from a swing over rope (using high jump standards), rope adjusted at four foot mark. Contest for distance forward.

Stunts (above the bar)

To be executed on the bar, hands near the wall.

1. Hang and swing from wrists. (Front or back.)
2. Pull up to elbow hang over bar. Swing, hanging by elbows.
3. Pull up to hang under armpits. Swing, hanging this way.
4. Swing right leg over bar to knee hang position. Release right hand, hanging by left hand and right knee. Do the same with other leg and hand.
5. Pull up on arms and carry right leg over bar outside right hand, alongside the knee. Lie out horizontally, straight line from head to left foot. (Try this, preceded by a swing.)



FIG. 64. — RIGHT KNEE HOOK LAYOUT

6. Swing right leg upward, between hands and over bar, hanging by that knee. Same, preceded by swing.)
7. Swing both legs, knees well bent, between hands and over bar, hanging by knees. Release grasp and hang down, arms folded on chest. From the suspended position, have a companion hold your hands and swing you. On a forward swing suddenly unhook knees and land erect on feet.

HIGH HORIZONTAL BAR

Stunts

Stunts on this piece of apparatus may be performed from:

- a. Hang position, arms extended. (See "Chinning Bar," Page 304.)
- b. Front-rest position, thighs resting against bar. (See "Low Horizontal Bar," Front-Rest Series, Page 327.)
- c. Also the following:

*Starting
position
Activities*

From an extended hang position on bar, to arrive at front-rest position:

1. Pull up on arms and circle legs forward, upward, and over bar to near side, arriving in front-rest position, weight on arms.
2. Pull up on arms. At highest point, shift weight to left arm, raising right elbow above and over bar. Now muscle up on right arm, left arm following, to front-rest position.
3. Pull up on arms, throw right leg over bar from near side to position, outside right arm. Hang by hands and right knee. Now kicking left leg, knee stiff, straight downward, shift the wrists and swing up to straddle position. Cut right leg over to side of left, arriving in front-rest position.
4. Same as (3) except that right leg is carried over bar, between the hands. The straight knee kick and swing is then employed.
5. Try same preceded by a swing. The active leg is carried over bar at very beginning of back swing. At end of back swing, "cast" upward to position.
6. Carry both legs upward between hands from near side and over bar. It is necessary to pull forcibly on

A HANDBOOK OF STUNTS

arms as legs extend forward over bar, arriving in a sitting position on bar. Also, the back must be arched, knees stiff and head well up. This is the back-rest position.

7. The Kip or Upstart. — From a hanging position, swing forward and backward. At extreme end of forward swing, raise feet to bar, keeping knees and arms straight. The feet should arrive at bar, just at the moment body arrives below the bar. Now kick vigorously downward, at the same time pressing forcibly on arms (still keeping them straight) raising body behind bar to front rest position. Correct timing, i. e., flexing and kicking at exactly the right time, determines the success of this stunt.

Other Stunts

1. From front-rest position (see above series), muscle down very slowly to extended hang position.
2. From front-rest position at one end of bar, "walk" or "jump" sideward on hands to other end of bar.
3. From sitting position astride bar at one end (facing forward), slide across to other end, using short "lifts" on hands.
4. From front-rest position at one end of bar, travel to other end, by series of half turns, (back of thighs to bar, front, back, etc.). Each turn necessitates a change of grasp.
5. From front-rest position on bar, swing down and under bar, landing forward. Be sure to extend legs upward and forward and arch back so as to land forward on feet. Try this with half turn, facing bar.
6. From knee-hang position, head down, swing forward and backward. At end of a forward swing, unhook legs and drop to floor, landing on feet.
7. From back-rest position against bar, bend arms as deeply as possible, and muscle up to original position.



FIG. 65. — KNEE HANG

8. From back-rest position, right hand in reverse grasp (palm facing body), bend arms as deeply as possible. Now let go left hand, turn body a half circle to right under bar, regrasp, and muscle up to front-rest position.

Contest

Exercise 5 (Page 310) for distance forward.

HORIZONTAL LADDER

Stunts Starting from a Hang Position on Rails

- | | |
|--------------------------|--|
| <i>Starting position</i> | Stand directly under the ladder, at one end, facing the far end, knees slightly bent, looking up at ladder. Jump upward grasping apparatus and hang, hands on outside of rails, palms facing inward. |
| <i>Finish</i> | Drop off, landing on the balls of the feet, knees slightly bent, arms forward for balance. |
| <i>Note</i> | The dismount in all stunts progressing forward, is at the far end. Depending upon number in the group and ability of pupils, performer may turn around without dismounting and return to starting point, dismounting there. In this case, the return may be made via same or different movement. |
| <i>Activities</i> | <ol style="list-style-type: none"> 1. Leg movements in "Hang Position": <ol style="list-style-type: none"> a. Bend and lower knees, alternately, to chest. b. Bend and lower both knees to chest. c. Raise both legs horizontally forward, knees straight, and lower. d. "Bicycle riding". e. Raise legs horizontally forward, open, close and lower them. f. Raise legs upward, touching toes to hands and lower, etc. 2. Release grasp of one hand and hang by other only. Regrasp and dismount. 3. "Chin" (pulling upward on arms), a number of times. 4. Execute a half turn by crossing hands. 5. With sudden upward lift, execute a half turn in air, regrasping rails, facing opposite direction. |

6. "Walk" forward, short steps, first one hand, then other, to far end of ladder.
7. "Jump" forward, short jumps, both hands at same time.
8. "Walk" forward, "chinning" on every fifth step.
9. "Jump" forward, "chinning" after each fifth jump.
10. "Walk" forward, long steps, swinging along rhythmically, lowering free hand on each swing.
11. "Walk" forward, short steps, legs in various positions. (Horizontally forward, knees bent up in front, "bicycling", etc.)
12. "Jump" forward, short jumps, legs in various positions. (Legs separated, one knee alternately bent and extended on each successive jump, feet raised upward in front of face, etc.)
13. "Walk" or "jump" forward, arms in half-bent position.
14. Repeat any of above walks or jumps, travelling backwards.
15. Swing legs forward upward, circling them between hands, hanging down behind. Return legs to hang position and dismount.

Stunts Starting from Hang Position on First Rung

<i>Starting position</i>	Stand directly under the ladder at one end, knees slightly bent, looking up at ladder. Jump upward grasping apparatus and hang, hands on one rung, palms facing forward.
<i>Finish</i>	Drop off, landing on the balls of the feet, knees slightly bent, arms forward for balance.
<i>Activities</i>	<ol style="list-style-type: none"> 1. Execute various leg movements. (See above series Exercise 1, page 312.) 2. Execute a half turn by crossing hands, turning in opposite direction. Continue circling.

Contest

Exercise 5 (Page 310) for distance forward.

HORIZONTAL LADDER

Stunts Starting from a Hang Position on Rails

- | | |
|--------------------------|--|
| <i>Starting position</i> | Stand directly under the ladder, at one end, facing the far end, knees slightly bent, looking up at ladder. Jump upward grasping apparatus and hang, hands on outside of rails, palms facing inward. |
| <i>Finish</i> | Drop off, landing on the balls of the feet, knees slightly bent, arms forward for balance. |
| <i>Note</i> | The dismount in all stunts progressing forward, is at the far end. Depending upon number in the group and ability of pupils, performer may turn around without dismounting and return to starting point, dismounting there. In this case, the return may be made via same or different movement. |
- Activities*
1. Leg movements in "Hang Position":
 - a. Bend and lower knees, alternately, to chest.
 - b. Bend and lower both knees to chest.
 - c. Raise both legs horizontally forward, knees straight, and lower.
 - d. "Bicycle riding".
 - e. Raise legs horizontally forward, open, close and lower them.
 - f. Raise legs upward, touching toes to hands and lower, etc.
 2. Release grasp of one hand and hang by other only. Regrasp and dismount.
 3. "Chin" (pulling upward on arms), a number of times.
 4. Execute a half turn by crossing hands.
 5. With sudden upward lift, execute a half turn in air, regrasping rails, facing opposite direction.

6. "Walk" forward, short steps, first one hand, then other, to far end of ladder.
7. "Jump" forward, short jumps, both hands at same time.
8. "Walk" forward, "chinning" on every fifth step.
9. "Jump" forward, "chinning" after each fifth jump.
10. "Walk" forward, long steps, swinging along rhythmically, lowering free hand on each swing.
11. "Walk" forward, short steps, legs in various positions. (Horizontally forward, knees bent up in front, "bicycling", etc.)
12. "Jump" forward, short jumps, legs in various positions. (Legs separated, one knee alternately bent and extended on each successive jump, feet raised upward in front of face, etc.)
13. "Walk" or "jump" forward, arms in half-bent position.
14. Repeat any of above walks or jumps, travelling backwards.
15. Swing legs forward upward, circling them between hands, hanging down behind. Return legs to hang position and dismount.

Stunts Starting from Hang Position on First Rung

<i>Starting position</i>	Stand directly under the ladder at one end, knees slightly bent, looking up at ladder. Jump upward grasping apparatus and hang, hands on one rung, palms facing forward.
<i>Finish</i>	Drop off, landing on the balls of the feet, knees slightly bent, arms forward for balance.
<i>Activities</i>	<ol style="list-style-type: none"> 1. Execute various leg movements. (See above series Exercise 1, page 312.) 2. Execute a half turn by crossing hands, turning in opposite direction. Continue circling.

3. Execute a half turn by jumping suddenly in air, regrasping same rung. Try same, grasping next rung in front.
4. "Chin" the bar with one hand, other hand firmly grasping that wrist.
5. Circle legs forward upward between hands and hang down behind. Drop off, landing on feet.



FIG. 66. — TOE HOOK, KNEE HANG

6. Swing legs upward and between hands, extending entire body to vertical position, back of body resting against rung. Back is well arched and head up.
7. Swing legs upward and over rung in front of hands, hooking toes under rung next in front of that one. Release hands and hang down by knees. Fold arms on chest.
8. Swing legs upward over rung next in front of hands and crawl through, sitting on top of ladder.

9. Hang from chin on rung.
10. Hang from back of neck on rung.
11. Raise feet to rung and hang down from toes.
12. Travel ("walk") forward, rung to rung, to end.
13. "Walk" forward, skipping a rung on each "step."
14. "Walk" forward. On each rung, chin the bar (both hands) and continue to next, repeating same to end.
15. "Jump" forward from rung to rung.
16. "Jump" from rung to rung, chinning on each rung.
17. Travel forward, walking or jumping, (with or without chinning), legs in various positions, (one knee bent upward, alternate leg raising forward, bicycling, etc.)
18. Repeat any of above, travelling backwards.

Other Stunts

From a hang position at one end on one rail, facing inward:

1. "Walk," with side follow-step, around sides and ends of ladder.
2. "Jump," with short sideward jumps, around sides and ends of ladder.
3. "Walk," crossing hands on each step, (shoulders front) around sides and ends.
4. "Jump," hands in fixed crossed position, close together, around sides and ends.
5. Try above stunts facing outward (away from ladder), palms facing away from body.
6. Hang, facing forward on one rail, one hand slightly in front of other. Travel to end, one hand following other, or, hand in front of hand.
7. Starting, sitting on top of ladder at one end, crawl in and out of every other space to far end, head leading. Same, feet leading.

8. Hang from a rung, hands well apart. Raise toes of both feet to far side of same bar. Push body through to "crab bend."

Contest

Stand ten feet from middle of ladder. Run to ladder, jump up, crawl over top and down to floor on far side as quickly as possible. Measure for time, or have two contestants race.

HORSE

Stunts Executed from a Front-Rest Position

Starting position

Stand, facing and grasping the pummels. Jump to position, body weight on extended arms, front of thighs resting against the horse between the pummels. The back is arched and the head well up.

Finish Activities

Dismount by pushing off backward.

1. Bend and kneel right knee on horse between pummels, extending other leg straight backward. Try same, balancing without grasp of pummels.

Dismount by pushing off backward.

2. Touch right toe to right end of horse, knee straight, and return it alongside of left. Same with left leg.

Dismount backward.

3. Swing both legs sideways, feet resting on right end of horse, weight of body resting on left arm. (Straight line from feet to shoulder.)

Dismount backward.

4. Spring both legs between pummels to a back-rest position.

Dismount forward. Try same, landing forward. Try same, returning same way.

5. Spring both legs over right side, landing in back-rest position between the pummels.

Dismount forward.

6. Right feint. — Shifting the body weight over the right hand, but retaining the left grasp, swing the right leg around the right end to front of the horse. Swing it back to original front-rest position, and off.

7. Feint right and return. Now feint left and return. Dismount by vaulting between pummels, landing on far side facing forward.

8. Feint right. Swing leg back to original position and immediately swing left leg around to the left and sit on left end facing pummels. Dismount on far side by carrying right leg around to the rear, pushing off from hands.

9. Swing both legs around to right side (cutting right hand) landing in back-rest position between the pummels.

Carry legs backward between hands and dismount from original position.

10. Swing right leg around right end (cutting right hand) to position resting against horse between pummels. Swing right leg back alongside of left.

Push off backward.

11. Circle right leg around right end (cutting right hand) to position between pummels. Now change hands on pummels, by executing a half turn of body (to the left) facing near side of horse.

Dismount on near side by swinging right leg over, landing, back to piece.

12. Swing right leg around right end (cutting right hand) to position between pummels. Carry left leg around left end to side of right. Return both singly, to original positions.

Dismount backward.

13. Feint right leg, swing it back alongside left and without stopping, circle both legs over left end of horse, landing on far side, facing forward, and off.

14. Feint right leg, and swing it back to position. Swing left leg around in front of horse (cutting left hand) to position between pummels. Swing left leg back to original position. Spring legs between hands, dismounting on far side, facing forward.
15. Feint right; swing right leg back to side of left and swing both together over left end of horse, arriving in back-rest position, between pummels. Dismount forward.
16. Cross left leg over in front of right and around right end to position resting between pummels. Return, same way. Push off backward.
17. Feint right; swing right leg back to original position and without stopping, circle it in front of left leg and around left end of horse to position between pummels. Now continue right leg over right end of horse to original position. Push off backward.
18. Circle right leg over right end, around in front (cutting right hand). Continue right leg around left end of horse (cutting left hand), and back to original position alongside left leg. Vault both legs over right end, landing on far side, facing forward.

Stunts Starting from Standing Position Facing Horse

Starting

position

Stand, facing and grasping pummels.

Activities

1. Spring to erect standing position on horse between pummels. Now raise one leg backward, knee straight, toe pointed. Spring forward, dismounting on far side of horse (feet together, knees bent).
2. Swing both legs sideward right, resting feet on right end of horse. Dismount on far side of horse, facing forward.

3. Vault both legs over right side of horse, (left side of body facing horse).

Land on far side of horse, facing forward.

4. Vault both legs over right side of horse, (front of body facing horse).

Land on floor on far side of horse, facing left.

5. Vault both legs over right side of horse, (back of body facing horse).

Land on floor on far side of horse, facing right.

6. Vault both legs over right side of horse, (back of body facing horse).

Land on floor on far side of horse, facing apparatus.

7. Spring to sitting position on right end of horse, facing outward, (cutting left leg over in front of right). Place hands in front (between legs) and carry right leg backward, dismounting on far side of horse, facing right.

8. Swing right leg over right end of horse, to position between pummels. Now swing left leg over left end to position alongside right leg, landing in back thigh rest position.

Dismount forward.

9. Swing right leg around right end of horse, sitting on right end, facing pummels. Grasping near pommel with both hands, raise body on arms, and throwing legs up behind, scissor them, landing in sitting position on same end, facing outward.

Placing hands on end of horse (between the legs) dismount straight forward. Try a backward "scissors" (sitting on end facing outward) hands on horse in front (between the thighs).

Stunts Preceded by a Run

*Starting
position*

Stand ten feet away from the horse. Run to the piece.

Activities

1. Grasp pummels and spring (between pummels) to erect standing position on horse.

Jump off on far side, landing facing forward.

2. Spring to standing position between pummels.

Jump off on far side with half turn, landing facing horse.

3. Grasp pummels and spring to straddle stand on horse (feet outside the pummels).

Dismount on far side facing forward.

4. Grasp pummels and spring, landing on one foot between pummels, (retaining hands on pummels).

Extend other leg straight backward, head up.

Jump off forward on far side, facing forward.

5. Grasp pummels and spring to kneeling position between pummels.

Jump forward from knees, landing on far side, facing forward.

6. Perform all the vaults. (See Stunts Starting from Standing Position, page 318.) Right and left with front, side, and rear of body facing horse, and landing facing the right, left, and forward.

7. Grasp pummels and spring feet between hands, landing on far side, with or without a half turn.

8. Grasp pummels and jump between to back-rest position on far side of horse. Carry both legs backward between pummels, landing on near side, facing horse.

9. Grasp right pommel with left hand and spring to back-rest position on near side of horse.

Dismount on near side with half turn, facing horse.

10. Grasp right pummel with left hand. Vault with half turn between pummels.

Land on other side, facing horse.

11. Grasp right pummel with left hand. Vault with half turn between pummels, landing in front-rest position on far side of horse.

Dismount by vaulting both legs between pummels, landing on near side of horse.

12. Grasp pummels and spring both feet between pummels, landing hands on pummels (supporting body), legs in horizontal position forward. Hold this position a few seconds.

Dismount on far side, facing forward.

13. Grasp pummels and execute a "wolf vault," (one foot inside, other outside the hands: i. e., cutting one hand), landing on far side, facing forward.

14. Grasp pummels and spring, executing a "straddle vault," (feet outside the pummels), landing on far side facing forward. Try same, landing facing horse.

15. Place back of neck on near side of horse and spring over, circling the piece, landing on far side facing forward.

16. Leap over horse between pummels without touching the horse, landing on far side, facing forward.

17. "Thief Vault." — Leap, feet first between pummels, without touching pummels, landing in back-rest position.

Dismount forward.

18. Dive over without touching horse. (A companion stands on far side, feet well braced ready to catch performer. The latter lands, hands on catcher's shoulders, allowing his feet to drop to floor. Catcher grasps diver just under armpits.)



FIG. 67. — HIGH DIVE

Other Stunts

1. *Starting position* Stand on far side, back against horse, grasping pum-
 mels behind.

Activity Spring upward and extend legs between hands, landing
 in front-rest position, on near side of horse.

- | | |
|---------------|--|
| <i>Finish</i> | Vault over right side of horse, landing on far side, facing forward. |
|---------------|--|
2. *Starting position* Stand a distance away from horse.
 - Activity* Run forward, grasp left pummel with right hand, and with a half turn, stand up between pummels, facing near side.
 - Finish* Dismount, jumping off backward, landing on far side, facing horse.
3. *Starting position* Stand on one end of horse facing inward. Bend over and place head on other end (bridging the pummels).
 - Activity* Remove hands, folding them behind back. Balance in this position.
 - Finish* Walk hands to feet and jump off on far side of horse, facing forward.
4. *Starting position* Grasp and take back-rest position between pummels on near side of horse.
 - Activity* Roll backward, circling feet over the head, touching them to floor on far side of horse.
 - Finish* Spring feet to original back-rest position and dismount forward.
5. *Starting position* Stand facing and grasping pummels.
 - Activity* Spring to position on both knees between pummels.
 - Finish* Jump forward from knees, landing feet on floor on far side of horse.
6. *Starting position* Spring to knee-stand position between pummels.
 - Activity* Jump from knees to erect standing position on horse.
 - Finish* Dismount forward, with half turn, landing on far side of horse, facing horse.

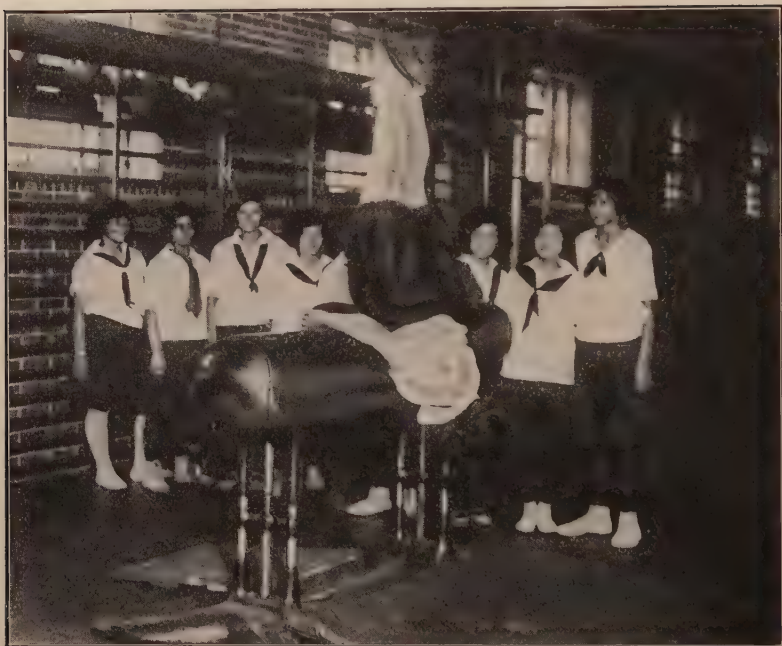


FIG. 68. — CHEST STAND

7. *Starting position* Stand facing and grasping near end of pummels, using reverse grasp.
Activity Place head on far side of horse and spring up to chest stand, legs vertically upward.
Finish Lower legs to original standing position on near side of horse.
8. *Starting position* Stand at one end, facing piece. Grasp end of horse, circling arms over top and underneath.
Activity Leap upward to shoulder-stand, head on one side.
Finish Lower legs to stand.
9. *Starting position* Stand facing and grasping near end of pummels, using reverse grasp.

<i>Activity</i>	Lean over horse, head underneath on far side. Throw legs over horse and lay out in a horizontal position forward on far side of piece.
<i>Finish</i>	Swing back to original position.

Contests and Games

See "Buck Contests," page 301.

LOW HORIZONTAL BAR

(Height 4' 6")

<i>Note</i>	All stunts in the following series finish in original starting position.
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Stunts Starting from an Extended Underhang Position

<i>Starting position</i>	Stand facing and grasping bar. Swing legs to extended position under bar, straight line from heels to shoulders, feet together, back well arched, head back. Arms hang at full length.
<i>Finish</i>	Swing back to erect standing position on near side of bar.
<i>Activities</i>	<ol style="list-style-type: none"> 1. Bend right knee as high on chest as possible, and extend leg to original position. Same left. Repeat a number of times in rapid succession. 2. Raise right leg straight upward, and lower. Same left. Repeat a number of times. 3. Bend right knee to chest, extend it straight upward, bend on chest and lower to floor. Same left. Repeat a number of times. 4. Raise right leg straight upward, bend on chest, extend upward and lower to floor. Same left. Repeat a number of times. 5. Release one hand and hang down by one arm, side of body facing floor. Regrasp and repeat same, other side. (Free hand on hip.)

6. Release right hand and hang, right side to floor. Raise left leg upward, knee straight, and lower. Replace right hand and repeat same, other side.
7. Draw up on arms, chinning the bar, and extend arms. "Chin" five times.
8. Grasping bar with one hand, other hand holding wrist of stationary arm, "chin" bar a number of times.

Stunts Starting from a Standing Position

*Starting
position
Activities*

Stand facing and grasping bar.

1. Jump to front-rest position. (See description, next series.)
2. Jump to extended underhang position.
3. Vault over bar to right, front of body facing bar, landing either facing left or quarter turn left (facing bar). Same, to left.
4. Vault over bar to right, left side of body to bar, landing either facing forward or half turn left (facing bar). Same to left.
5. Vault over bar to right, back of body to bar, landing facing forward, right, or quarter turn right (facing bar). Same to left.
6. Circle both legs upward and backward over far side of bar, arriving in front-rest position, weight on arms.
7. Swing right leg over near side of bar, outside right hand, to knee-hang position, and hang down.
8. Swing right leg over near side of bar, inside right arm, to knee-hang position. Carry left leg over. Release grasp and hang down, arms folded.
9. Jump to kneeling position on bar. Raise one leg and opposite arm backward, balancing body.
10. Swing both feet upward, resting insteps against bar on far side, feet inside of hands. Now force body through, between feet and hands, and arch body on

near side of bar, head up. (This is the "crab-bend" position.)

11. Vault over bar landing in back-rest position, weight on hands, back arched, head up. Same to other side.

12. Vault over bar to right, landing, weight on arms, legs horizontally forward. Same to left.

13. Swing right leg to knee-hang position, inside right hand, and hang down, left leg extended horizontally forward beneath bar, knee stiff. Now snap left leg forcibly downward, swinging upward on arms, arriving in riding position. Try same, leg outside the hand.

14. Swing both legs upward under near side of bar, between bar and arms. Pulling upward on arms, carry legs over top of bar, arriving in a sitting position.

Contests

1. Vault over bar for distance forward.

2. Underswing for distance forward.

3. Underswing over rope (using high jump standards), for distance forward.

4. Underswing over rope (using high jump standards), for height.

Stunts, Starting from a Front-Rest Position

Starting position Stand, facing and grasping the bar. Spring to erect position, weight resting on arms, front of thighs against bar, back arched, and head up.

Finish Push off backward, landing on toes, knees slightly bent.

Activities 1. Swing off to extended underhang position forward under bar, landing, back well arched.
2. Lie over bar and circle forward, landing, feet on floor, back to bar.

3. Carry legs over bar one at a time, arriving in back-rest position. Lie out backward on bar. Now fold arms on chest.
4. Carry legs over to a sitting position. Drop back, doubling up, to arm-hang position, legs and body on near side of bar. Recover seat by extending legs upward and forward over bar. (Arch back and keep head well back.) This is called "Skin the Cat."
5. Carry right leg over bar, outside of right hand to straddle position. Circle bar backward, swinging left forward and upward, arriving in original straddle position.
6. Carry right leg over bar, outside of right hand to straddle position. Reverse the hand grasp. Circle bar forward, throwing left leg forcibly backward and upward.
7. Vault over bar, landing in back-rest position.
8. Cross one leg over bar at a time, arriving in back-rest position. Now roll backward, landing feet on floor, on near side, facing bar.
9. Carry right leg across to position between hands. Circle bar backward, arriving in original straddle position.
10. Carry right leg across to position between hands. Reverse the hand grasp. Circle bar forward, arriving in original straddle position.
11. Carry right leg across bar to position between hands. Turn to the side, and cross feet. Grasp bar, hands close together near body. Now circle the bar sideways, finishing in original upright position, facing the side.
12. Carry legs singly over bar, legs outside hands. Circle backward, landing (body erect) on floor on far side.
13. Lie forward over bar, and circle forward, arriving in original front-rest position.

14. Cross one leg over bar at a time, arriving in sitting position, hands outside of legs. Now, lifting up on arms and catching bar in knees, circle backward, arriving in original sitting position on bar.

15. Cross one leg over at a time, arriving in sitting position on bar, hands outside of legs. Reverse the hand grasp. Now lifting up on arms and catching bar in knees, circle forward, arriving in original sitting position on bar.

16. Throwing body backward and legs forward and upward, circle body around bar, arriving in original front-rest position. Try same forward.

Contests

1. Swing under bar for distance forward, back well arched.

2. Push off backward for distance.

3. Vault over bar, landing on far side, facing sideward or forward, for distance.

Other Stunts

Activities

1. Stand, facing and grasping bar. Spring, extending legs backward to front layout (stretched out) position. (Body faces floor, knees straight, weight of body on arms and toes, back well arched upward.)

2. Stand, facing bar, hanging by armpits over bar. Swing forward and backward.

3. Stand, facing bar, elbows locked over bar. Swing forward and backward.

4. Stand, back to bar. Bend knees and drop head back over bar. Raise feet clear of floor and hang by back of neck.

5. Stand, back close to bar. Lock elbows over bar. Circle bar backward, throwing head forward, and body and legs backward and upward over bar.

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6. Stand, back close to bar. Lock elbows over bar. Circle bar forward, throwing head backward, and body and legs forward and upward over bar.
7. Lie on stomach, extended across bar, body parallel to floor, head well up.
8. Carry toes over bar, release grasp, and hang down by toes. Fold arms on chest.
9. Stand two paces away from bar. Jump to front-rest position. Try same, standing back to bar (executing a half turn.)

PARALLEL BARS

Stunts, Starting from a Hang Position between and in the Middle of the Bars

*Starting
position*

Stand between the bars, facing one end. Bend knees deeply and grasp bars from the outside, palms facing inward, elbows extended.

Finish

Release grasp and stand erect.

Activities

1. Extend legs straight forward toward the end of bars, heels resting on floor. The arms are extended, back arched upward, head back. Swing back to erect standing position.
2. Spring, and extend legs forward along bars, catching by heels. Hold this lay-out position. Lower legs to floor and stand.
3. Swing legs over bars, close to hands, hanging by knees, head down. Dismount, unhooking knees.
4. Raise legs to a horizontal position forward, parallel with floor. Hold a few seconds and lower.
5. Raise legs to horizontal position forward, parallel to floor. Now, open and close legs three times, and dismount.
6. Swing legs over bars, hanging by knees, head down. Release hand grasp and hang. Place hands on floor, drop to feet and stand.

7. Spring, circling legs over the head, touching them to floor behind. Release grasp and stand.
8. Circle legs forward over the head, feet hanging down behind, and return.
9. Spring, circling legs over the head, catching in steps on bars behind. Now extend body along bars and hold. Circle legs to original position and stand.
10. Raise legs to horizontal position forward, parallel to floor. Now travel (walk) on hands to far end of bars and dismount.
11. Raise legs to horizontal position forward, parallel to floor. Now travel forward to far end of bars, using short "jumps" on hands and dismount.
12. Swing legs to vertical position overhead; back arched, head up. Balance a few seconds. Lower legs to floor and stand.

Stunts, Starting from a Cross-Rest Position on the Hands

Starting position

Stand facing and grasping ends of bars. Spring to upright position between bars, weight resting on hands, elbows extended. The back is straight and the head up.

Finish

Dismount by pushing off backwards.

Activities

1. Bend arms (dip), and extend, many times. Dismount backwards.
2. Swing forward and backward, legs as high as possible. Dismount backwards.
3. "Walk" forward on hands to far end of bars without swinging body. Turn around without dismounting, "walk" back and dismount forward.
4. "Walk" bars on hands with short steps, moving legs as in bicycling. Dismount forward, at far end of bars.
5. Swing to straddle seat, legs over bars. Place hands in front, swing legs backward between bars

and again straddle bars forward. Continue to far end of bars and dismount forward.

6. "Jump" forward with short jerks to far end. Dismount forward.

7. Bend arms deeply. Now "walk" or "jump" forward to far end of bars in "dip" position.

8. Swing forward and backward. On each forward swing, dip the arms. Try dipping on each backward swing.

Dismount by swinging legs backward over one bar, landing on side of piece.

9. Swing forward and backward. On each forward swing, dip, and "jump" a few inches on bars. Dismount at end of bars. Try same backwards.

Stunts, Starting from a Rest Position on the Hands

Starting position

Stand between the bars facing one end. Grasp bars, hands on top of the bars. Jump to upright position, weight on arms. The arms are extended, elbows stiff, back arched, head up.

Finish

Dismount, landing on feet, between the bars.

Activities

1. Swing forward and backward. On a backward swing, carry both legs high over right bar, landing on floor, facing forward.

2. Swing forward and backward. On a forward swing, swing both legs high over right bar, landing on floor, facing forward.

3. Swing forward and backward. On a forward swing, swing both legs to rest position over right bar, then between bars, over left bar, and again between bars.

Dismount from stationary position to floor between bars.

4. Swing forward and backward. On a forward swing, land in straddle seat (one leg over each bar).

Place hands in front. Swing left leg backward and push off, landing on floor on right side of piece, facing forward.

5. Swing forward and backward. On a backward swing, land in straddle seat.

Place hands behind, swing left leg forward, and push off, landing on floor on right side of piece, facing forward.

6. Swing forward and backward. On a backward swing, scissor the legs, landing in straddle seat facing opposite direction.

Place hands behind, swing left leg forward over right bar and push off, landing on floor on right side of piece, facing forward.

7. Swing forward and backward. On a forward swing, scissor the legs, landing in straddle seat facing opposite direction.

Place hands in front, swing left leg backward and push off, landing on right side of piece.

8. Swing forward and backward. At end of a forward swing "cut" right leg backward outside right bar to position between bars (regrasping right bar with right hand after the "cut").

Dismount between the bars.

9. Swing to straddle seat on bars. Grasp bars in front, close to thighs. Lean forward and rest shoulders (elbows spread out) on bars. Now, swing legs over the head and roll forward to straddle seat. Swing off backwards over right bar.

10. Swing to straddle seat on bars. Grasp bars in front, close to thighs. Lean forward and rest shoulders (elbows spread out), on bars. Now extend legs vertically upward to "shoulder stand." Lower legs to straddle seat,

Swing off backwards over right bar.

Stunts, Starting from a Standing Position at One End of Bars, Facing and Grasping the Ends

Activities

1. Spring to cross-rest position (see page 331) on bars, weight resting on arms, head up, elbows stiff.
Dismount backwards, landing on toes, knees slightly bent.
2. Spring and land in straddle-seat position (one leg over each bar), body erect.
Swing legs in center and dismount backwards over piece to one side.
3. Spring between bars and swing right leg over right bar in front of right hand. (Weight of body on right arm.)
Swing right leg in center and dismount backwards.
4. Spring between bars and swing both legs over right bar in front of right hand. (Weight of body on right arm.)
Carry left hand to right bar and dismount on right side, facing outward.
5. Spring between bars and cross left leg over right bar. (Weight of body on right arm.)
Swing left leg between bars and dismount backwards.
6. Spring between bars, "cutting" right hand with right leg, landing feet on floor in original standing position.
7. Spring, "cutting" right hand with right leg (from the outside), landing feet on floor in original standing position.
8. Spring, "cutting" right hand with right leg (from the outside), landing in cross-rest position. (Regain-
ing grasp with right hand.)
Dismount backwards.
9. Spring, "cutting" right hand with right leg (from the outside) and carry that leg over and across left bar. Release left hand, turn body around facing

near end of piece, at the same time carrying left leg over right bar (straddle seat).

Place hands behind, swing left leg forward over (now) right bar, dismounting to the right, facing near end.

10. Spring, crossing left leg over right bar (from the inside). Now release right hand grasp, turn body facing near end of piece, at the same time swinging right leg over left bar.

Place hands in front, swing legs backward between bars, and over (now) right bar, dismounting to the right, facing near end.

11. Spring between bars, and "cut" right hand backward on outside of bar with right leg, regaining grasp of right bar, landing in cross-rest position on bars.

Dismount backwards.

12. Spring between bars and straddle both bars, landing, legs in crossed position, knees straight. Now release grasp and turn body, facing near end of piece.

Place hands on bars behind, carry left leg forward over the (now) right bar, dismounting to the right, facing near end.

13. Spring between bars, and "cut" right hand with both legs, from the outside, landing feet on floor in original standing position.

14. Spring between bars, and "cut" right hand with both legs, from the outside, regaining grasp of right bar, landing in cross-rest position on bars.

Dismount backwards.

15. Spring, straddling bars, "cutting" both hands with both legs (from the outside), landing in straddle seat position on bars. Swing legs in center and dismount backwards.

Other Stunts

1. *Starting position*

Straddle seat on bars.

Activity

Extend arms forward and legs backward, lying out flat on bars, body supported by hands (elbows on bars) and insteps. Now bend arms, drawing body up to the chin. Push backward from hands, extending body backward. Do this a number of times.

Finish

Drop legs to floor, and stand.

2. *Starting position*

Stand on floor on side of piece, facing and grasping near bar.

Activity

Spring both feet under near and over far bar, hanging by knees. Release hands and fold arms on chest.

Finish

Regain grasp on near bar, drop legs to floor and stand.

3. *Starting position*

Sit on one bar (in middle) facing other bar.

Activity

Hook toes of both feet under far bar, and with knees over near bar, hang down outside the near bar. Fold arms on chest. Hold a few seconds and raise trunk to sitting position.

Finish

Dismount between bars.

4. *Starting position*

Stand on floor on side of piece, facing and grasping near bar.

Activity

Spring both feet under near and over far bar, hooking knees. Carry hands to far bar, just outside the knees. Now cross legs back over near bar, hooking the toes, and arch body downward, head up. The body is now in the "crab" position.

Finish

Reverse the process, to original standing position.

5. *Starting position*

Thigh resting against outside of one bar, hands resting on far bar.

Activity

Vault sideways right over both bars.

Finish

Land on floor on far side of piece, facing outward.



FIG. 69. — CRAB BEND

6. *Starting position* Sit on one bar, facing outward.
- Activity* Grasp this near bar (underhand grasp). Lie across far bar and roll over backward.
- Finish* Land feet on floor in erect standing position, facing far bar.
7. *Starting position* Straddle seat in middle of bars.
- Activity* Rest backward on arms and shoulders and roll over, circling legs backward over the head and landing in straddle seat.
- Finish* Dismount between bars.
8. *Starting position* Straddle seat in middle of bars.

Activity

Place both hands in front on left bar and roll forward, sideward, and backward on this bar, landing again in straddle seat facing as before.

Finish

Swing legs forward over right bar, dismounting on right side of piece.

Contests

1. Stand on side of piece, reach underneath and grasp far bar. Now swing underneath and land as far forward as possible.

2. (Race for two). Contestants stand ten feet from piece, facing sides of the apparatus. Each runs to the piece, jumps to front-rest position on near bar, crawls under and circles the far bar, repeats same on near bar, dismounts, and runs back to starting line. One finishing first, wins.

3. Measure time of one, starting ten feet from side of piece, to get over and finish twenty feet beyond. Try two, racing.

Numerous stunts may be performed utilizing the parallel bars as an "elephant." Throw a mat over the bars (low height) and place a mat on floor on far side. A springboard may or may not be used. Most of the "Buck" exercises and many of those for the "Horse" may readily be used.

ROPES (OR POLES)**Stunts, Starting from a Hang Position on a Single Rope***Starting
position*

Grasp rope as high as possible, hands close together. Pull up slightly on the arms, raising feet from the floor. Suspend body by arms, legs hanging straight down, free of the rope. The rope hangs between the legs.

Finish

Dismount by lowering the arms and dropping to the floor.

Activities

1. Swing body loosely, experiencing feeling of weight of body in motion while hanging by hands.
2. Legs apart and together — three times.
3. Bend knees as high as possible, and lower to extended position. Do this three times.
4. Raise one leg horizontally forward and down. Same with other leg (rope hanging between the legs).
5. Raise both legs horizontally forward, and lower (rope hanging between legs).
6. Raise both legs horizontally forward, and lower (rope on side of body).
7. Raise both legs horizontally forward, spread, close and lower (rope on side of body).
8. Alternately raise right and left leg horizontally forward a number of times in quick succession (rope hanging between legs).
9. Bend knees to chest, extend legs horizontally forward, and lower (rope on side of body).
10. Bend knees to chest, separate the knees, close, and lower legs (rope hanging between legs).
11. Let go one hand and hang by the other. Same with other hand.
12. Let go one hand and swing body loosely. Same with other hand.
13. Hang by one hand and perform various leg movements. Same with other hand.
14. Pull up, chinning to hands. Chin two or more times.
15. Chin to hands, bending knees upward at the same time.
16. Chin to hands, raising legs horizontally forward at the same time.
17. Pull up on arms and touch rope (momentarily) overhead with toes of one foot (rope on side of body). Same with other foot.



FIG. 70. — REVERSE VERTICAL HANG

18. Pull up on arms and swing legs upward over the shoulder, between rope and body (rope on side of body).

19. Extend legs straight upward overhead, entire body in a vertical position, back arched.

Stunts Preceded by a Short Run, Grasping Rope High, and Swinging Forward and Backward

Activities

1. Any of preceding series.
2. Bending and lowering arms while swinging.
3. Legs twined around rope, arms free.
4. Drop off rope at end of forward swing.
5. Drop off rope at end of return swing.
6. Climb upward while rope is swinging. (See series of "Climbs.")

Other Stunts on a Single Rope

Activities

1. Grasp rope, chest high. (Rope hanging between legs.) Circle legs over the head, feet hanging down behind. Circle back to standing position.
2. Grasp rope, chest high. (Rope hanging on side of body.) Circle legs over the head, feet to position on floor behind. Spring back to starting position.
3. Grasp rope, chest high. (Rope hanging between legs.) Spring feet upward, body extended, legs twisted around rope, head down. Try bending and extending arms. Try removing hands from rope.

Climbs on One Rope

1. *Formal Climb:* —

a. Grasp rope high with both hands. Bend right leg up in front of body, so that rope hangs down, resting against inside of knee and outside of foot. Hanging by the arms, raise other foot from floor, crossing the feet. The rope now should be securely clinched between the crossed feet and the knees, body hanging



FIG. 71. — FIRST STEP (a) FORMAL CLIMB

in a sitting position, arms fully extended. Practice this sitting-hang position.

b. Gripping rope tightly with knees and ankles, and without shifting hands, extend knees, raising body from sitting to upright position. The chest is now level with the hands.

c. Still holding rope tightly by knees and ankles, reach and grasp rope as high as possible.

d. Now draw body up on hands, at the same time allowing rope to slide through knees and ankles, arriving as before in squatting position.

Repeat the "straightening up," "reach," and "pull" to top. In descending, allow rope to slide between knees and ankles, lowering body, hand under hand. (Do not allow hands to slide down the rope.) "Formal Climb" to top. Descend hand under hand without aid of legs. "Formal Climb" to top. Descend by means of leg grasp only. (Hands not to assist.)

2. Climb rope without aid of feet (legs dangling).

3. Climb rope without aid of feet (knee kick on each "step").

4. Climb, legs horizontally forward, rope hanging between legs.

5. Climb, legs horizontally forward, rope hanging outside of legs.

Contest

Climbing to top or specified objective for time.

Stunts, using Several Ropes

Activities

1. Stand between two ropes. Grasp both, chest high. Raise legs horizontally forward and hold a few seconds.

Lower legs to floor.

2. Stand between two ropes. Grasp both, chest high. Circle legs over the head, touching feet to floor behind. Return, same way.

3. Stand between two ropes. Grasp both as high as possible. Circle legs over the head, feet hanging down behind.

Circle legs forward to original standing position.

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4. Stand between two ropes. Grasp both as high as possible. Pull up and lower self on the arms. Repeat same with various leg movements.
5. Stand between two ropes. Grasp both, chest high. Carry right leg upward inside the arms and "cut" right arm, catching rope before foot touches ground. Same with left foot, "cutting" left arm. Try same, with double cut.
6. Stand between two ropes. Grasp both, chest high. Swing legs vertically upward, feet resting against ropes, body in straight line.
Lower legs forward to floor.
7. Stand between two ropes. Grasp both, chest high. Spring legs overhead and hook insteps in ropes. Force body through, arriving in "Crab-Bend" position.
Return, same way.
8. Stand between two ropes. Grasp both as high as possible. Climb, feet wound around ropes.
Descend, same way.
9. Grasp first rope high and wind legs around it. Travel sideward from one rope to another till last rope is reached.
10. Travel sideward from one rope to another, performing arm and leg movements on each rope before continuing to the next: i.e. chin, and lower arms or bend and extend knees, etc.
11. Grasp one rope high with both hands, winding legs around the next. Climb hand over hand in this fashion.
Descend, same way.
12. Stand between two ropes. Grasp both as high as possible. Climb hand over hand in this fashion.
Descend, same way.
13. Stand back a short distance. Run and grasp two ropes high, swinging backward and forward, perform-

ing various arm, body, and leg movements while swinging: i.e. Bend and lower arms, circling legs overhead, raising legs horizontally forward, etc.

Contest

Two or more racing to top (any grasp).

STAIRS

Dimensions (See Fig. 72, page 346)

Height of each step	9 inches.
Depth of each step	8 inches.
Width of stairs	4 feet.
Depth of top step	9 inches.
Depth from floor front on one side, to floor front on other	4 feet.

Starting position

The starting position for all movements is in front of, and facing, the apparatus. Unless otherwise stated, all movements start with feet together. The position of the hands is optional with the teacher. In the more difficult stunts, they may be raised sideways for balance; in the simpler exercises, they may be placed on the hips, shoulders, or head. A mat should be placed on far side of the piece. Whenever possible, all exercises should be performed with body in good posture, i.e. head up, chest up, and body inclined slightly forward.

Individual Stunts

Activities

1. Walk to top, and walk down on far (other) side.
2. Walk to top on tip toes, and down on far side, same way.
3. Walk to top, skipping a step, and walk down far side, same way.
4. Walk to top, turn around, and walk down far side, backwards.
5. Run to top and run down far side.

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6. Walk to top sideways, and down on far side (one foot crossing over other).
7. Walk to top backwards, and walk down far side, backwards.
8. Walk to top and jump off forward, landing on far side (with or without half turn).
9. Walk to top, turn around and jump off, backwards, landing on far side, facing piece.
10. Hop on one foot to top, turn around and walk down far side, backwards. Same, other foot.
11. Walk to top, and hop down far side, on one foot. Same, other foot.
12. Hop to top, and hop down far side. Same, other foot.



FIG. 72. — HOPPING TO TOP

13. Walk to top backwards, and hop down far side, backwards. Same other foot.
14. Hop to top backwards, and hop down far side, backwards. Same other foot.

15. Hop to top and hop off to ground. Same, other foot.
16. Hop to top sideways and hop down far side. Same, other foot. Same, facing other side.
17. Hop to top. On far side, hop down two steps and to floor. Same, other foot.
18. Jump steps to top, and jump down on far side.
19. Jump to second step, to top. On far side, jump down two steps and to floor.
20. Jump to top. Turn around and jump off to ground on far side, backwards.
21. Jump steps backward to top, and down far side, same way.
22. Walk to top on knees (one knee on a step at a time), turn around and walk down far side, same way. (The hands are used to assist.)
23. Jump to top on knees (both knees on each step), turn around and descend on far side, one knee on a step at a time. (The hands are used to assist.)
24. Jump to first step, landing feet apart, to second, landing feet together, and so on to top, and down on far side, same way.
25. Hop to first step, jump to second, and so on to top, and down far side, same way.
26. Jump to first step with a half turn, jump to second with a half turn, and so on to top, and down far side, same way.
27. Facing sideways, jump to first step with half turn (facing opposite side) jump to second with a half turn, and so on to top, and down far side.
28. Facing forward, walk to top crossing one foot over the other, and down far side, same way. (Keep shoulders straight forward.)
29. Walk to top and down far side, while writing name. Same backwards.

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30. Walk to top and down far side, balancing a wand on finger. Same backwards.
31. Walk to top and down far side, catching a ball. Same backwards.
32. Walk to top and down far side, juggling two balls. Same backwards.
33. Walk to top and down far side, balancing a book on crown of head.
34. Walk to top and down far side, balancing a coin on forehead.
35. Walk to top and down far side, on hands and feet, feet leading.
36. Walk to top and down far side on hands and feet, face up (back to stairs), hands leading. Same backwards, feet leading.

Companion Stunts

Activities

1. Starting from opposite sides, two companions meet at top, pass each other, and continue down far side.
2. "Wheelbarrow" (Two companions stand, one behind other). One in front walks on hands, partner behind, holds up other's legs. They climb to top and down far side. Same, couple in reverse positions, driver first.
3. Two companions, side by side, carry a third on their hands (hands crossed to make a seat) to top, and down on far side. Same backwards.
4. One player walks on hands to top, and down on far side. Companion, walking alongside, supports handwalker's feet. Same, handwalker walking up backwards, other walking forward or backwards.
5. One behind another in line, carry a third (one at head, other at feet) to top, and down on far side. (Head of "patient" leads.) Try this, carrying patient on a board.

6. One carrying another "pig-a-back," to top, and down on far side. Same backwards.
7. One carrying another, limp over one shoulder, to top, and down on far side. Same backwards.



FIG. 73. — FIREMAN'S CARRY

8. One carrying another, sitting on shoulders, to top and down on far side. Same backwards.

Contest

One on steps, prevents another from reaching the top.

STALL BARS

Stunts, Executed from a Hang Position, Facing Outward

*Starting
position*

Stand, facing and grasping a rung, just over the head.

Climb to top using hands and feet. Keeping feet on bars, change positions of hands so that palms face

outward. Now lower body so that arms are extended, back resting against bars. Remove feet from rungs and hang down.

Finish

Dismount by swinging legs outward, arching back, landing with feet on floor about eight inches from bars.

Activities

1. Bend right knee to chest. Lower knee. Same left and lower.
2. Bend both knees to chest. Lower knees.
3. Raise right leg horizontally forward, knee straight, and lower. Same left.
4. "Bicycle" the legs (bend and lower knees alternately in rhythm).
5. Bend and lower knees simultaneously, a number of times.
6. Raise right leg horizontally forward. Same left, and lower both.
7. Raise right leg horizontally, bend knee, extend it forward and lower. Same left.
8. Raise both legs horizontally forward (knees stiff), bend knees to chest, extend legs forward and lower.
9. Bend knees to chest, extend legs horizontally forward, bend to chest and lower.
10. Raise both legs horizontally forward, separate them, close and lower.
11. Raise both legs horizontally forward. Hold this lever position five seconds and lower.
12. Hang by one hand, regrasp, hang by other, and regrasp.
13. Place both feet on a rung about knee high. Arch back away from bars, holding head well back. Hold this position a few seconds and return to hang position.

Contest

Spring from hang position, back arched, for distance forward.

Stunts Executed from a Standing Position, Facing and Grasping the Bars

Activities

1. Walk upward to top, one rung at a time, and down.
2. Walk to top, skipping one or more rungs, and down.
3. Walk to top, turn around, and walk down backwards. Try the reverse.
4. Grasp highest rung possible. Walk up one rung at a time, as close to hands as possible. Walk down same way.
5. Walk up and grasp top rung, feet on lowest rung possible. Jump from rung to rung as high up as possible. Same, descending the rungs.
6. Stand erect on bars, body close to piece, grasping rung, waist high. Squat deeply. Straighten body. Repeat a number of times.
7. Hang down on bars, facing the piece. Spread and close legs. Repeat a number of times.
8. Hang down on bars, facing the piece. Bend both knees behind and lower. Repeat a number of times.
9. Hang down on bars, facing the piece. Raise both legs backward, hold and lower. Repeat a number of times.

Stunts Executed from a Sitting Position on a Bench

Starting position

Place bench about three feet from piece. Sit on bench facing bars, and hook toes under second rung, knees straight. The back should be straight and head up. The position of the hands depends on exercise to be done. They may be placed on hips, shoulders, head, back of neck, or extended over head or sideward.

Finish

Unhook toes and stand.

Activities

1. Bend forward, touching finger tips to toes.
2. Bend trunk to either side.
3. Twist trunk to either side.

4. Bend trunk slowly backward to 45° angle, hold five seconds, and raise to upright position.
5. Bend backward, touching head to floor and raise.
6. Bend backward to 45° angle, release one foot and raise body, other foot acting as lever. Same other foot.
7. Starting with arms extended overhead, bend trunk backward and touch the finger tips to floor back of head.
8. Try 2, 3, 4, 5, and 6, using various arm movements.

Stunts Executed Lying on Stomach Across Bench

Starting

position

Hook toes in bars over fifth or sixth rung.

Activities

1. Bend trunk forward (arms overhead) touching finger tips to floor.
2. Sway trunk sideways (arms extended overhead).
3. Raise trunk upward (arms extended upward or sideward).

Other Stunts

Activities

1. Stand, side to piece. Mount inside foot on a low rung, grasping a high rung. Extend other foot and arm out to side.
2. Stand side to piece. Mount and hold by one foot and hand. Dismount by jumping sideward, landing with or without turns.
3. Stand on rung, back close to bars, hands in reverse grasp (knuckles forward). Extend elbows, arching body forward. Keep head up. Draw back on arms, carrying body close to bars. Repeat a number of times.
4. Stand about two feet away, facing bars. Hook one foot, waist high, knee straight. With hands behind the head or overhead, bend backward. Bend from upper back, not from waist.
5. Stand about two feet away, facing bars. Jump and land, feet and hands, on bars.

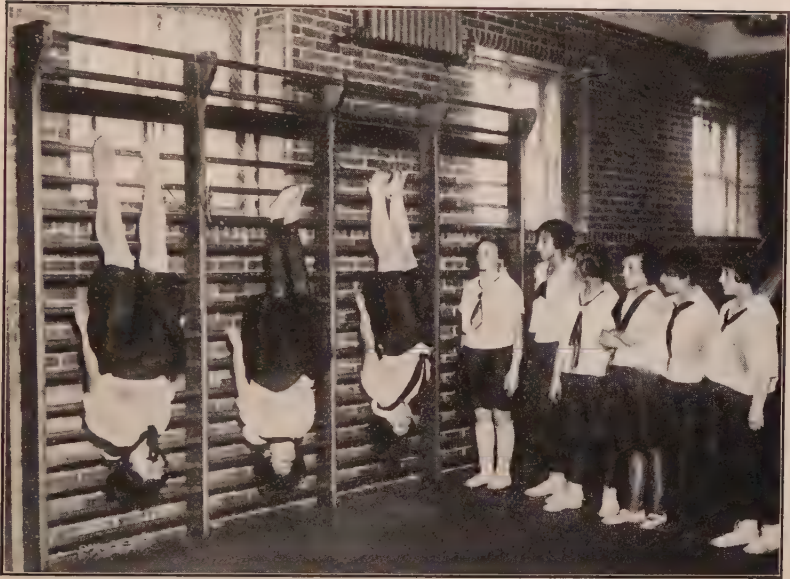


FIG. 74. — REVERSE PERPENDICULAR HANG

6. Stand about a foot away, facing bars. Bend forward and place back of head and shoulders against bars. Reaching arms backward and upward overhead, grasp bar about halfway up, palms facing inward. Now, throwing the legs upward and against bars, maintain perpendicular position a few seconds.

7. Stand close, right side to bars. Place right hand (palm up) on fifth rung from bottom. Reach left hand over head, grasping third rung from top (palm down). Now, straightening elbows, extend body away from piece. In this position, body is extended practically at right angles to bars.

Contest

Race to highest rung and down, touching one rung at a time. Record the time.

CHAPTER VIII

ATHLETICS

This chapter furnishes many phases of athletics which may be conducted in the school gymnasium or playground. It is hoped that the learning of the technique and the practice thereof will stimulate the pupil to further activity outside the school. The series of athletic events is arranged alphabetically. All are measurable.

Athletics have become a very significant part of our communal life today. There is no community, whatever its size, which does not have some organized form of athletics. Moreover, in these days of Olympic Games, its influence reaches beyond the city's gates. Athletics have become an international interest. They are one of the most important international interests in existence to-day. They are characteristically cosmopolitan, and should be a part of the compulsory education of every boy and girl.

Sports are an abiding interest of all children. Girls as well as boys await with pleasant anticipation the seasonal activities, and from the college stadium or the public grand stand join with enthusiasm in the hearty appreciation of their "hero's" success. Of deeper significance is the fact that today the girl is not satisfied with only witnessing the game. Indeed, she is actually participating in it and is deriving the joys and benefits of real experiences in place of, as heretofore, satisfying herself vicariously with them.

Athletics has many excellent values. They are too well known and appreciated to enumerate all of them here. Needless to say, the teacher who seeks only physical results from competitive

athletics sacrifices one of the strongest motives he or she may employ for the proper inculcation and development of ideals. Teach the pupil to be a modest winner and a good loser, to congratulate a winner and to be tolerant of a loser. Situations arise constantly which give occasion for the use of a fair judgment, good sportsmanship, and generous helpfulness. In short, athletics offers excellent opportunity for practical ethical training.

The faint-hearted youngsters should be encouraged to compete. There are some in every class who fear competition, unless it be an intellectual contest. Get these into the game, encourage them, teach them to fight and win. These lessons will reap rich rewards for them in later life.

In athletics, variety rather than specialization, should be the keynote. Encourage the child to participate in several events instead of concentrating upon one. Teach him the elements and techniques of sports, gradually evolving these elements into games of higher organization, eventually leading to perfection in these particular sports themselves. It is not uncommon to find a particularly agile individual quite interested in sprinting or an unusually vigorous one in putting the shot. These peculiar aptitudes and hence interests help, to be sure, in developing the athlete to a high degree of specialization, but it is not the intention of the author to emphasize in this book the fine points of training. It is his purpose, rather, to describe the rudiments of some of the more popular sports as a means of acquiring general education and wholesome recreation. Experience in many sports will not only develop all-sidedness in the individual but will permit of a greater range of choice for recreation in adolescence and adulthood.

Mass athletics is feasible in the school program. Group teaching in technique, the sprint, putting the shot, or shooting the basket ball, for example, is valuable, especially if students

carry over this skill into actual practice and experience on the athletic field.

Sports in the main are seasonal. With this in mind, school athletics should correspond to the season's sports. Thus a lively interest is evoked in general athletics and they are engaged in, in after-school hours. However, we must not minimize the importance of maintaining interest in sports during off-season days. Here anticipation and participation will aid in retaining enthusiasm.

The scope of athletics is often limited by physical conditions in school. For this reason, games like soccer and basketball are not described in full, but are modified. For example, soccer is really played, minus many of its intricate rules and plays; so also are hockey, handball, and tennis. The rules, methods, and technique of the original games have been retained wherever possible to meet this limitation. In most cases, essential elements of these sports are developed into games of a competitive nature.

The teacher should stimulate as many children in the class as possible to participate in athletic competition. "Class athletics," as developed in the New York City Schools, lends itself admirably to this end. It offers a form of competition in which all the members of a class, or a large percentage, perform in succession some particular event, say, the Broad Jump. Here the sum total of all the jumps, divided by the number of entrants, is the class average or record. Class athletics encourages the poor ones, submerges the star, and enlists every member of the class.

Backward Jump

<i>No. contestants</i>	This is an individual competitive event.
<i>Materials</i>	None.
<i>Preparation of space</i>	Chalk on floor, a rectangle 3×8 ft. Indicate a starting line at one end. Mark off space by feet. Indicate also six-inch and three-inch lines. See "Standing Broad Jump," page 387.
<i>Starting position</i>	Contestant stands on both feet, back to jumping mat. His heels are just back of starting line.
<i>Execution</i>	He jumps backward as far as possible.
<i>Rules</i>	Performance is measured from starting line to point where part of body last touches floor nearest starting line, whether it be a toe, hand, or other part. Each contestant is allowed three trials. Should contestant step on or over line, or precede his jump by a preliminary short jump, his performance counts as a trial, but is not recorded.
<i>Practice hints</i>	The skillful jumper gets as much height to his jump as he is able, and uses his arms with a forceful backward jerk, to assist in getting both height and distance.

Baseball Elements

<i>No. players</i>	Five to twenty.
<i>Materials</i>	A ball, hard or soft; preferably an indoor baseball.
<i>Activities</i>	<p>1. Batting. — One man stands in batter's box ($4' \times 6'$) at home plate. Home plate is five-sided. A catcher, pitcher, and fielders take their places in playing field. Pitcher throws ball across plate. Batter hits out "grounders" or short "flies." Each player may have one or two hits. Measure time, running to "first" after a safe hit.</p> <p>2. Bat and Run. — Batter hits a "grounder" and attempts to reach "first base" before ball is fielded</p>

and thrown to first baseman. Each player stays at bat until he hits a fair ball. Ninety feet is regulation distance between bases. Try "Bunt" and run, for time.

3. Catching. — A number of players line up, successively throw swift balls to a catcher, who returns them. Record, in ten attempts, number of times catcher can "throw out" man running from first to second.

4. Pitching. — Nail cardboard or canvas dummy representing batter on firm backstop. Pitch, attempting to hit between shoulder and knee lines. As a game, five points may be scored for every successful throw. One point may be given for a hit below or above these lines providing ball hits any part of dummy.

5. Shortstop. — One man at bat "knocks out" "grounders" to players in field, none knowing when his turn comes to receive a ball, but ever on the alert. The ball should be tossed around before being returned to batter.

6. Sliding. — One man stands at home plate, and throws ball into field. He then runs to "first," trying to gain base by sliding. He should slide feet first touching "bag" with one foot. No danger is involved doing this on a smooth wooden floor.

Contests

1. Running Bases for Time. — Starting at home plate, contestant runs to first, second, third and home, touching each base as he goes. A timekeeper records his "time" for the circuit.

2. Distance Throw (Outdoors). — Draw a starting line. Measure approximately, maximum distance made by poorest thrower. Beyond this line, measure off two-yard distances to approximate maximum distance of best thrower. Contestant is allowed preliminary twenty-foot run behind starting line. He

runs to starting line and throws ball out as far as possible. Measure to point where ball first strikes ground. Try "Standing Throw," "Under Arm Throw," "Under Leg Throw," "Behind Back Throw." Try giving points by lanes, drawn parallel to starting line.

3. Fly Batting. — Try batting ball for height. Measure with eye.

4. Distance Batting. — Measure from batting line to point where ball first strikes ground. Mark lanes on ground and score hit by near or remote lane. Develop into team game.

5. Accuracy Batting. — Bat ball for accuracy at a target, or lanes marked on wall or fence. Accord points varying with degree of accuracy of hit. Develop into team game, keeping individual and team scores.

Elements of baseball converted into games of low organization

1. Put Him Out (Three to twelve players). — Mark off two bases about 30 feet apart. Place a baseman on each. They attempt to "put out" a player running between the bases. Measure number of runs (back and forth) runner is able to make in prescribed time — about three minutes. Other players in turn become the runner. This may be developed into a team game, using two or more sets of basemen and runners. Here, runners are on Team 1, first basemen on Team 2, and second basemen on Team 3. Total number of runs made by Team 1 in their period as runners is kept, same with each of other teams. Team earning greatest number of runs after each team has had a chance as runners, wins.

2. Bat Ten Pins (Four to twenty players divided into two teams). — Set up ten Indian clubs in triangle formation. Player stands twenty-five feet away with bat and ball. He bats ball along floor attempting to

overturn as many pins as possible. Batter has three trials. Count one point for every pin bowled over. Played as a team game, a player from each team alternates at bat. Each batter may have one or two trials. Keep team score. Team scoring highest number of overthrown clubs after each player has been to bat, wins.

3. Fungo (Five to fifteen players). — One player "at bat." Others in field. Batter hits out "flies" (high balls) to those in field. One catching ball takes batter's place. A catcher may be appointed to receive returned balls. Played indoors, balls must be hit inside a prescribed area. Outdoors, try game of "Throwing out Ball."

4. Three o' Cat (Six to twelve players). — Mark out baseball diamond, omitting third base. Three men are "at bat." Other players take positions as in baseball. They rotate to bat in following sequence: catcher, pitcher, first baseman, second baseman, third baseman, short-stop, right fielder, center fielder, and left fielder. If more players, they become, fourth fielder, fifth fielder, etc.

Game played same as baseball. When a batter is "put out," he is relegated to the field and works up from the very last position, left field. All others move forward one position, in consequence of which catcher now becomes a batter. He goes to bat after the other two have had their turn.

Played indoors, hitting may be restricted to a definite batting area. Try "Throwing out Ball," "Slinging behind Back," "Throwing under Legs."

5. Batting Relay (Six to twenty players divided into two teams). — Both captains stand at one end of playing space, each with a bat and ball. Other members of each team line up in file formation, one behind the other, at far end of field (about 30 feet distant).

A catcher stands beside his captain.

At the signal "go," captain hits a grounder to first player on line, who must field the ball back of a line drawn at his feet, toss it quickly to catcher and go to end of his line. Catcher immediately passes ball to captain who hits it sharply to team-mate now first on line. He, in turn, fields ball from behind "fielding line," sends it back to catcher and repairs to end of line. This continues until all have fielded the ball. When catcher has received ball from last player, he raises it overhead, signifying that his team has finished. Team finishing first wins.

Try game, players standing side by side, captain out in front.

Basketball Elements

No. players

Five to twenty.

Materials

A basketball and one goal.

Activities

1. Jumping at center. — Two teams take positions as for game. Ball is tossed up between two players of same height, standing inside a circle two feet in diameter. "Centers" stand, one hand behind back. These jump and attempt to hit ball to a team-mate. A set of signals may be made up between center and team-mates. Signals may be as follows: touching certain part of body, way center walks to circle, or manner of standing at center. Signalled player runs to place agreed upon, and receives ball from "center."
2. Foul Throw. — Attempt to cage ball from the fifteen-foot "foul line," using either underhand or chest toss. Each player takes three chances.
3. Passing Practice. — Three or more players run up and down playing space, crisscrossing as they advance, passing and repassing the ball. Ball should be thrown in advance of a runner. High and low throws should

be made, to perfect catching in various situations. Shooting may or may not be permitted before returning to other end of court.

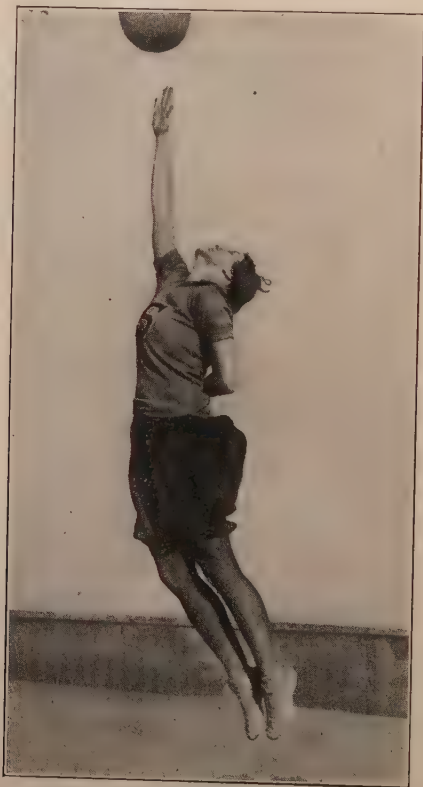


FIG. 75. — JUMPING AT CENTER

4. Dribbling (one player, or two or three). — Dribbling continuously up and down field, one or both hands, with or without shooting.

Note

See "Stunt Races," Page 204, "Stunt Games," Page 142, "Individual Stunts," Page 57.

Elements of basketball converted into games of low organization

1. Basketball Shots (Three to ten players). — A basketball goal, and a basket ball. Draw four short throwing lines at various distances and angles, from basketball goal. Each player is allowed two chances from each line. Simplest throw counts one point for each successful attempt, next in difficulty counts two points, the next, three points, the most difficult, four. The maximum number of points any player may make therefore, is $2 + 4 + 6 + 8 = 20$. Stepping on or over throwing line forfeits points made on that attempt. Record highest number of points made.

2. Basketball Team Shots (Six to fifteen players). — Same organization and rules, except that group is divided into two or more teams. The leader of one team takes his chance, then leader of second team and so on. A game score is kept for all teams, viz.:

	1	2	3	4	5	6	7	Total
YALE . . .								=
HARVARD .								=
COLUMBIA .								=

3. "Three-Two-One" (Three to fifteen players). — Starting from line 30 feet from basket, each player of group is permitted three trials in which to cage ball. The thrower follows ball nearer the basket after each "shoot," attempting his next throw from place where ball was recovered. Those who fail to cage ball on third shot are eliminated. Those who succeed, attempt to cage ball in two trials, starting again from original line. As before, those failing are

eliminated. Finally, remaining successful throwers try to cage ball in one long shot. The successful one wins. Should there be more than one winner, these may try a second long shot until one winner only remains.

4. Tag Ball or Pass Ball (Ten to twenty players in circle formation). — One is "it," and stands in the center. Ball is passed between players, using various throws (chest pass, side throw, put throw, etc.). Player permitting "it" to touch ball, takes "it's" place. With large group, utilize two balls and two "its."

5. Dribble Relay (Ten to twenty players divided into two teams). — Teams line up behind starting line, facing either a wall or a line about 30 feet away. At signal "go," first on teams dribble ball to distant wall and return. Next on line, without halting the dribble, in turn dribble ball down and back. Returning player goes to end of line. Team finishing first wins.

6. Goal Ball Relay (Ten to twenty players divided into two teams). — Teams line up in semicircle formation, each facing a goal. Captain of each team stands in front of team, his back to basket (facing players), holding ball. At signal "go," ball is passed to first player, returned to captain, to second player and back to captain and so on until ball reaches last one, who attempts to shoot a basket in three trials. If successful on first or second attempt, he takes captain's place and in turn passes ball to every player. If unsuccessful in caging ball on third trial, thrower takes captain's place just the same. In the meantime, original captain has joined end of semicircle. Team finishing first wins.

7. Criss-Cross Goal Relay (Ten to twenty players). — Similar to "Goal Ball Relay," except that each team

is divided into two lines, standing in parallel formation facing each other, sides to goal. Ball starts at one end of line, is criss-crossed back and forth across lines from player to player to far end. Last player receives it, runs to his goal, attempts to cage ball in three trials, returns it to one first on line and takes place at head of line. This procedure continues until all have had opportunity to try for basket. Team finishing first wins.

8. Side Throw at Target (Four to fifteen players). —

Draw two rectangles on wall, one inside the other. Inner one, two by three feet, outer, four by five feet. Draw throwing line, thirty feet from target. Ball is thrown five times. Measurement is as follows: Two points for every ball hitting inner target; one point for every ball hitting outer target. Side throw is performed by standing behind starting line, left foot forward, ball in right hand. Twisting trunk to the right, the ball is flung sideward and forward at target.

9. Put Throw (Four to fifteen players). — Same organization and scoring as 8. Ball thrown by extending arm straight forward from shoulder. Throwing line, fifteen feet from target.

10. Distance Throw. — Taken from stationary or running start. Throw is made by side swing of arm, hurling ball forward high in air. Measure distance.

11. Center Jump. — Indicate with ruler, markings on wall, seven or eight feet high. Player stands, one hand behind back, facing wall. He springs, attempting to touch markings as high as possible. Record highest jump in five trials.

12. Half-Minute Goals. — See Page 410.

Note

See "Stunt Races," Page 206, "Stunt Games," Page 145, "Individual Stunts," Page 58, "Athletics," Page 384. Miscellaneous Self-Testing Activities, pages 398-402.

Boxing

- No. contestants* Two at a time, or as many couples as sets of gloves.
- Materials* A set of heavy, well-padded boxing gloves.
- Preparation of space* Mark a fair-sized square or "ring" (regulation size is 24 feet square) inside which contestants box.
- Activity* Contestants box for two minutes. After a few minutes rest, they may box another "round."
- Rules* Contestants should box, skill as the objective. Heavy blows should be discouraged. The teacher should see that boxers are evenly matched as to height, weight, and strength. Exhibitions of boxing should not be made features of a recreation program. No boy should engage in more than two minutes of continuous boxing.
- Notes* See also "Combat Stunts," pages 109, 110.
Boxing technique may be presented effectively by having class in open order formation on the gymnasium floor. The teacher calls all commands, members of the class executing them from the "on guard" position, facing front. The hands held open or loosely fisted may serve in lieu of boxing gloves.
"On guard." The right-handed boxer stands, left foot forward, feet flat on floor, knees slightly bent. His body is erect, head up, weight forward. He extends his left arm forward, elbow bent slightly, his right arm bent across his chest.
The teacher commands:
"Advance." — Each boxer takes a step forward quickly, moving forward foot first.
"Retreat." — Each boxer takes a step backward quickly, moving rear foot first.
"Sidestep left" (or right). — Each boxer takes a step to the side quickly.

"Left (or right) jab (lead)." — Each boxer extends quickly the left hand straight forward shoulder high (to opponent's head), at the same time raising his own right hand across face (blocking).

"Left (or right) hook (swing)." — Each boxer executes a short, snappy swing with the left fist across the body to the right. The blow travels a very short distance.

"Left (or right) uppercut." — Each boxer executes a short, snappy upward swing with the left fist (to opponent's chin).

"Feint left (or right) and jab (or hook or uppercut) right (or left)." — Each boxer pretends a lead with the left hand and quickly follows with a jab with the right (to opponent's head).

"Advance (or sidestep) and hook (or jab or uppercut) left (or right)." — Each boxer steps forward quickly and delivers a quick, short swing with the left fist (to opponent's head).

Lunge the left (or right) foot forward at each attack. Blows are delivered to the head and various parts of the body (above the "belt" or waistline).

Practice defenses of "block" (repelling a blow) and "duck" (bending under a hook or swing). Later, two lines may face each other and practice, one line defenders, the other, offenders. Finally, permit one minute "rounds" or bouts, boxers applying lessons learned *en masse*. They spar for openings and hit lightly with the hands.

Field Hockey (Modified)¹

No. players

Ten to thirty, divided into two teams.

Materials

As many hockey or "shinney" stocks or wands as players in the game, and one wooden "puck" or solid rubber ball about three inches in diameter.

¹ Through courtesy of Miss W. Meissner.

*Preparation
of space*

Draw end and side lines around playing space (40 × 30 feet). Draw parallel lines across playing area, dividing space into four equal rectangles. Mark a cross (X) in middle of center line. At both ends, in middle, mark off a goal, six feet long. See diagram.

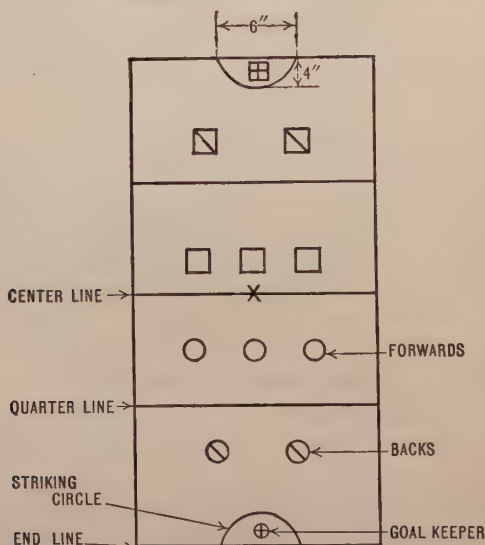


FIG. 76. — FLOOR PLAN, MODIFIED FIELD HOCKEY

*Starting
position*

Game

Regulation dimensions of a hockey field are: 100 by 50 yards, goal posts, 4 yards apart and 7 feet high. Teams line up on either side of center line as per diagram. The two "center-forwards" meet at middle point (X). The puck is placed on floor at this point. At a signal, center-forwards "bully-off" — that is, they hit first the floor and then each other's stick three times alternately, then strike quickly at puck. The object of game is to pass puck down the field through opponents' goal. Each goal counts one point.

Rules

Only flat side of stick may be used. Striking at puck, stick must be below shoulder level. Puck must not be kicked or advanced in any way except by stick. Infringement of any of these rules constitutes a foul. Penalty for a foul is a "free hit," accorded opponent of one committing the foul. All players stand at least five feet away from player taking free hit. If an attacker drives puck over end line, a defender is entitled to a free hit from any point within striking circle. If puck was last hit by a defender and goes outside end line, an attacker receives a free hit from any point over striking circle. Puck driven out of side boundary line entitles opponent to free hit from point of leaving field.

Winner

The team scoring most points in two playing periods of six minutes each.

Elements of hockey converted into games and activities of low organization

1. Driving Shuttle Relay (Eight to forty players divided into two teams). — Teams arranged in shuttle relay organization. (See page 183.) Puck is driven back and forth.
2. Target Drive. — Draw a goal, lines six feet wide, on floor. Mark a starting line 20 feet away. Standing behind starting line drive puck, seeking to hit between lines. Contestant has five chances. Record one point for each goal scored.
3. Side Drive. — Puck rests on floor in middle of playing space. Player stands at one end. He runs forward, and drives puck first to one side and then to other. A point is scored for every successful clean drive in which puck travels at least 20 feet. Player has six chances.
4. Elements described for driving may be used, substituting dribbles for drives.

5. Serpentine Dribble (Eight to forty players). — Players sit or stand in file formation spaced about four feet apart. Number one starts dribbling, winding in and out of players in the file, around last one, and returns to original place. Number two then starts forward and repeats same. Try for time. Develop into relay race.
6. Goal Dribble. — An Indian club is placed at far end of playing space. Let this represent a goal post. Player dribbles puck down field, around goal post and returns, using no reverse stroke. Try for time.
7. Basket Aim. — At one end of playing space, place side by side at three-foot intervals, five waste paper baskets. Twenty feet in front, draw a starting line. Place puck on this line. Contestant tries to hit each basket. Score one point for each hit.
8. Indian Club Aim. — Set up five Indian clubs on a line two feet apart sideways. Place puck on line twenty feet away. Player attempts to knock over as many as possible in five shots. Record the score.
9. Circle Aim (Ten to forty players). — Arrange two concentric circles of players. Set up an Indian club in center of inside circle. Outer team attempts to hit club, inner team acting on defensive. Play for five minutes and change places. Team scoring higher number of points in its period wins. Try game, using two pucks.
10. Basket Scoop. — Place waste paper basket on floor. Using scoop stroke, player tries to get puck in basket. Score number of successful scoops in ten trials. (Possible with hockey sticks only.)
11. Push Pass. — Two players maneuver up and down playing area passing and dribbling puck to each other. On reaching far end, they turn about and return on opposite sides. Perform for time.

12. Lunge. — Number 1 starts across field. Number 2 starts a few feet behind number 1, and attempts to stop him with a left lunge. Succeeding, he dribbles back, number 1 using the lunge to check the other. One crossing own line wins.

Golf¹

<i>No. players</i>	This is an individual competitive event.
<i>Materials</i>	A golf stick, preferably a "putter," a small ball, and a wooden platform (green) with inclined front, up which ball rolls when hit. In center of the "green" is a hole, four inches in diameter. The dimensions of the platform are approximately 2 ft. square. Front end of platform is beveled to make an inclined runway. This runway may be detachable and placed in front of the platform. Sides of platform are edged on other three sides.
<i>Preparation of space</i>	Place "green" on floor; draw a line about 10 feet in front of it. A mark is made on this line directly in front of the green.
<i>Starting position</i>	The golfer places ball on this mark. He stands, feet well braced, holding golf club ready for stroke.
<i>Activity</i>	With a short stroke, he attempts to hole ball.
<i>Rules</i>	Each player may have three chances. If an individual record is kept, credit player with five points for each successful hole. As a team game, alternate players on each team each take one chance, and a team score is kept.

¹ The author wishes to give credit to Mr. Fred. Reilly, Principal of Public School No. 79, Bronx, New York City, author of "Rational Athletics," for this novel idea.

Hand Ball (Modified)

<i>No. players</i>	Two or four. If four, two comprise a team (this game described for two players only).
<i>Materials</i>	A solid, blank wall and a small ball.
<i>Preparation</i>	Regulation dimensions of a hand-ball court are, 34 feet long, 20 feet wide, front wall, 16 feet high, short or "ace-line," 13 feet from wall. These dimensions may be modified to suit existing conditions.
<i>Game</i>	One player is "server," other, "receiver." Server drops ball and hits it to wall on one bounce. Ball must hit front wall. Failing in this, on third trial, server "loses hand" and receiver becomes server. Should receiver fail to return ball to front wall on successful serve, server scores an "ace" (one point). Volleying back and forth continues until one or other fails to return ball to front wall. Server missing during a volley, this is called a "hand out," and receiver becomes server. Receiver failing, counts as an "ace," scoring one point for server, who serves again. Ball must be returned when it has bounded once, only after the serve. During a volley, however, ball may be returned directly from wall without a bounce.
<i>Rules</i>	Ball must be struck with hand only. Either hand may be used but not both at once. Player in field must keep out of way of one about to serve the ball. Such interference is called a "hinder," when ball is served again. An intentional "foul" entitles opponent to one point. If server interferes intentionally, this counts as a "hand out." Ball is not to be struck twice when returning it to wall. Twenty-one points wins the game.
<i>Practice hints</i>	Cup hand in striking at the ball. Strike with an underhand swing at ball. Do not hit ball squarely with palm of hand, but at about the last joint between the fingers and palm.

Hitch and Kick

<i>No. contestants</i>	This is an individual competitive event.
<i>Materials</i>	A tin can, pan, or disk.
<i>Preparation of space</i>	Suspend disk on a cross beam from wall so that it may be raised or lowered by a string hanging from wall. This beam need not be higher than three feet above the head. (See diagram, page 407.)
<i>Starting position</i>	Contestant stands under the disk, ready for spring.
<i>Activity</i>	He jumps in air executing a half or "feint" kick with one leg, followed quickly by a forceful upward kick of the other, attempting to touch disk with toes.
<i>Rules</i>	If disk is stationary, the slightest touch will cause it to move, indicating a successful kick. A graduated scale on the wall, marked by inches, determines height of a kick. The disk should be raised about half an inch at a time, after each successful kick.
<i>Practice hints</i>	The arms help considerably in giving height to the jump. The second kick is made while the feint-kick leg is still in air. This is a difficult balance coördination, and precautions should be taken against accident, by raising disk gradually and only after considerable practice, beginning at a comparatively low height. Always have a mat under the feet.
<i>Variation</i>	Try "Running Hitch and Kick." Here, contestant must kick with same foot from which spring is made.

Hurdle Race

<i>No. contestants</i>	Two or more, as space and materials permit.
<i>Materials</i>	Regulation hurdles, or obstacles of any kind. The standard heights are 2 ft. 6 in., and 3 ft. 6 in.
<i>Preparation of space</i>	Hurdle races are run either outdoors or indoors. The standard outdoor distances for hurdle races are 70 and 120 yards, the latter using 10 high (3-6)

hurdles, and 220 yards, 10 low (2-6) hurdles. The indoor distance is usually 100 yards using 8 high hurdles. Hurdles placed at equal distances apart. For the 120 yards course, the 10 hurdles are placed 10 yards apart, the first 15 yards from the starting line; the last 15 yards from the finish line. For the "220," hurdles are 20 yards apart, the first 20 yards from the starting line, the last 20 yards from the finish line.

*Starting
position*

Contestants take their marks using the "Crouching Start." (See Simple Race, page 179.)

Activity

They must get over obstacles, and end across finish line.

Rules

A hurdler may overturn two of the ten hurdles and win the race. However, three disqualifies him. Other rules pertaining to penalties for a false start, etc., are same as in "Simple Race," page 179. In a simple race, using fewer hurdles or other obstacles, above rules may be modified to suit the situation.

Practice hints

In the 120-yard hurdle race, the distances between hurdles are usually covered in seven strides. In going over, the hurdler must not jump too high, or begin or end jump too far away from hurdle. If take-off is from left foot, the right is brought forward and upward, arms stretched sideward. When right is well over, the left leg is carried over and brought forcibly forward.

Note

Different heights, distances and number of hurdles may be selected for hurdle races.

Intercollegiate Football Elements

Note

Although the author does not advocate Intercollegiate Football for boys of elementary school age, modification of it may be played without fear of accident, by boys of the upper elementary and junior high school

ages. Also, some knowledge of its technique may lead to further activity in the boys' senior high school athletic life.

No. players

Five to twenty-two for any of following activities.

Materials

A football, basket, soccer, or volley ball.

Activities

1. Center Pass. — One player (center) gets down over ball, another (quarter-back) stands just behind him, and three others (left half-back, full-back, and right half-back) line up behind "quarter," — the two "halves" on either side of "full-back." Signals are decided upon and known only by the five players. One signal is for center to pass ball back to quarter (who is the only caller of signals), and another is for one of the backs to receive the ball. For example, let Number 7 be for right half, 11, full-back's signal and 44 left half's, and let the passing number be 9. The quarter-back will call a string of numbers among which are either 7, 11, or 44, and, of course, the passing signal, 9. Suppose carrier's signal is to be given the third number called, "Quarter" then cries 8-25-11-4-68-77-9. Interpreted, this means that full-back (No. 11) receives ball. Other numbers may be introduced to indicate where the "back" runs, i.e., through center, around one end, through "tackle," "guard," etc. Boys love to evolve signals and go through "formations" in "signal practice."

2. Forward Pass. — On the passing signal, player runs forward, and receives a long pass from "quarter-back," usually to one side. This player attempts to catch the pass and run forward to his goal.

3. Scrimmaging. — Have as many opponents as there are players on team "holding" ball. The ball is "put in play." The runner is protected by his team-mates while advancing with ball. The opposing team interferes and tries to halt advance of runner.

No tackling, throwing, or grasping of players is allowed. Pushing is permitted. All scrimmaging ends at referee's whistle. Three "downs" may be allowed each team. Record distance gained. A runner may run only a limited distance to the side.

4. Space permitting, "kick-off" may be practiced, also "drop kicking" or "punting."

5. Tackling. — Build a dummy by stuffing an old suit of clothes with paper or rags. Sew trousers and



FIG. 77. — TACKLING

coat together. One boy holds dummy erect on its feet while another tackles it. The tackler lands on his back. This should be done using two mats, one on top of the other.

6. Catching and Passing. — Players stand in the field and pass the ball back and forth.

Contests

Place-Kick (outdoors). — Place ball on ground (held by companion) and kick for distance.

(Indoors.) Ball held on floor by companion, place-kick ball for accuracy, using a target. Score five points for every successful try.

Drop-Kick. — For distance or accuracy. Here, ball is kicked just as it touches the ground.

Punt. — For distance or accuracy. In this kick, the ball is booted before it touches the ground.

Forward Pass. — Mark a target on fence or wall. Stand back of throwing line and attempt to hit target. Score five points for each bull's-eye.

Elements of football converted into games of low organization

1. Tackling Practice (Three to ten players). — Player with ball stands at one end of playing space. Other players stand thirty feet away. A finish line is drawn at far end of field. Lone player charges down field with ball and endeavors to get through the field of players. Latter halt him, tackling around the waist, but must not throw him to ground. Each participant takes turn at carrying the ball. Develop into team game, awarding points to team, member of which succeeds in getting through and reaching finish line.

2. Passing Relay. — (Six to twenty players divided into two teams.) Captain of each team stands at one end of field, holding ball. Other members of team stand opposite (twenty feet distant) in file formation (one behind the other). Captain throws ball to first team-mate on line, who returns it and goes to end of his line. Captain then passes ball to one now first on line, who, in turn, throws it back and goes to end of line. This continues until all have received a catch. When captain has received ball from last player, he raises it overhead, signifying that his team has finished. Team finishing first wins.

3. Kicking Relay. — Same as "Passing Relay," except that ball is kicked instead of being passed. Any style of kick permitted. Lines should be drawn, overstepping of which, by captain or player, constitutes a foul. Consider number of fouls in deciding winning team.

4. Drop-Kick Lane Relay. — (Six to twenty players divided into two teams.) Mark a starting (kicking) line. Mark, also, lanes of equal widths (two yards) beginning about thirty feet from starting line. Nearest lane credits five points, next, ten, next, fifteen, etc. Players of each team alternate at kicking ball from starting line, as far forward as possible. A scorer in the field returns the ball to the next kicker. Keep team score. Team scoring greater number of points wins.

5. Pass Ball Team Relay. — Same as "Drop-Kick Lane Relay," except that ball is thrown instead of kicked.

6. Try "Place-Kick Lane Relay."

Pole Vault

No. contestants This is an individual competitive event.

Materials A pair of strong jump standards, a stick or rope, and a pole about ten feet long. On hard ground or indoors, pad pole at one end to prevent slipping on "take off." On soft ground sharpen pole to a point. Tape top of pole to assist grip. The regulation pole is sixteen feet long and made of bamboo or spruce. It is tipped with either an iron spike or a wooden plug.

Preparation of space Place standards in position and adjust stick at a fair height.

Starting position The contestant stands off a distance from, and in front of, standards. He points vaulting pole upward and forward to left across body. His hands, about

two feet apart, grasp the pole. The palm of upper (right) hand is turned upward, that of lower (left) hand, downward.

Activity He runs to the stick, "digs" padded end of pole into ground, and, springing from left foot, vaults over bar to the right. When over bar he turns in air toward pole (to left) pushes it away from him, so that it falls backward on near side of stick, while vaulter lands on both feet on far side, facing bar.

Rules Displacing the stick, constitutes a trial but does not score. Each contestant is allowed three trials at each height. The feet leaving ground in an attempt to vault, counts as a trial. Advancing beyond a line 15 feet in front of stick (balk line) constitutes a balk. Two balks count as one jump.

Practice hints The point of the pole should be placed on ground about a foot in front of stick. As height of the stick increases, the distance of hands from padded end increases. The right arm gives the final push, sending body over stick. Vaulter takes off from left foot, and throws right leg upward.

Potato Race

No. contestants Two or more, as space permits.

Materials 4 potatoes, blocks, bean bags, or other small objects for each contestant.

Race and rules See "Potato Race," page 212.

Relay Race

No. contestants This is a team race. In athletic competition four men comprise a team. Four teams make an excellent race, and is the usual number in athletic contests.

Materials Four sticks or "batons."

Race and rules See "Simple Relay Race," page 181.

Note

On a large circular running track, for a "440 relay," divide distance into four quarters, 110 yards each. Draw a line at these points. The first runners of each team are placed on the first line. The others are placed on their respective lines. The last or "anchor" man, finishes over finish line. A runner



FIG. 78. — PASSING THE BATON

may go back or advance ten yards from his line, to receive "touch off" or baton from his team-mate. This is the "starting zone." Within this zone, runner must pass the baton to the succeeding runner.

Running Broad Jump

- | | |
|-----------------------------|---|
| <i>No. contestants</i> | This is an individual competitive event. |
| <i>Materials</i> | A measuring tape. |
| <i>Preparation of space</i> | This is usually an outdoor event. Ordinarily there is a "take-off board" (the joist), at the starting point. The pit or jump area may require only a starting line and a finish area. In a dirt field, ground at finish |

should be dug up and softened to cushion the "land" of the jumper. If taken indoors, a mat should be used both at "take off" line and finish area. This is a precaution against slipping. Mark for measuring as in "Standing Broad Jump," page 387.

<i>Starting position</i>	The contestant stands a short distance behind starting line.
<i>Activity</i>	He runs forward to starting line, "takes off," hunching up his knees, landing as far forward as possible.
<i>Rules</i>	A fair leap is one measured (with a spring tape) from starting line to point where part of body last touches ground nearest starting line. This part may be heel, haunch, hand, or even the head. A foul jump is one in which contestant "takes off," his toes on or over starting line. In athletic competition, each contestant is allowed three jumps. A foul jump is counted as a trial. Should contestant run forward and decide not to jump, but advances to within six feet of starting line (balk line), this constitutes a balk. Two balks count as one jump. After landing, jumper must leave pit either from front or side, not back.
<i>Practice hints</i>	After "taking off," jumper should seek to get height as well as distance. He succeeds in both, by throwing arms forcibly forward and upward and by drawing up knees close to chest. As an incentive, it is well to place a small piece of paper on ground just beyond possible jumping distance. As a rule the right-handed individual takes off from his left foot.

Running High Jump

<i>No. contestants</i>	This is an individual competitive event.
<i>Materials</i>	A pair of high-jump standards, a stick or rope, and a mat.
<i>Prep. of space</i>	Set standards in place. Adjust stick at fair height.

- Starting position* The contestant stands a short distance away from, and in front of bar.
- Activity* He runs to bar, "takes off" from one foot, leaps upward with a "kick" from free foot, and, twisting and rolling in air, lands on same foot on opposite side.
- Rules* A fair jump is one in which bar remains in place, after jumper has landed. Each contestant is allowed three trials at each height. Should competitor change his mind after he has started to run forward, and runs beyond three feet of bar instead of jumping, he makes a "balk." Two balks count as one trial.
- Practice hints* In the "take off," knee of kicking leg is kept almost straight, until jumper is over bar; he then makes a sudden twist in air (right hander to the left), and lands on take-off foot, facing bar, his arms in front of him. The usual "boy style" of jumping is to stand off to one side, at an angle, run forward and execute a "scissors" cut over stick. Here the youngster leaps off one foot and lands on the other foot followed immediately by the first. The right-handed boy usually runs from the right side and takes off from his left foot, "scissoring" right leg over bar first. In both styles, to get height, the arms should be used effectively by throwing them high in air, when taking off.
- Note* When a rope is used instead of a stick, allowance should be made in measuring for the sag.

Shot Put

- No. contestants* This is an individual competitive event.
- Materials* An eight- or twelve-pound shot for use outdoors, a small medicine ball for indoor practice, and a tape measure.

- Preparation of space* With a string and piece of chalk (stick for dirt area) circumscribe a circle $3\frac{1}{2}$ feet in radius (diameter of circle seven feet). Draw a diameter horizontally across the center.
- Starting position* The competitor stands sideways in rear of circle, his left side facing front. He holds the shot in his left hand.
- Activity* He transfers the shot to his right hand and prepares to "put" the shot. He bends right knee and extends left leg forward (toward front of circle) knee straight, toe touching ground. He bends right arm, holding shot in hand just below right shoulder. He raises left arm obliquely upward (toward front of circle), elbow straight. Competitor now takes a short, gliding hop toward front of circle without changing position of body. This hop is to gain momentum for the final movement. Finally, he executes a quick half twist around to left, "putting" the shot upward and as far forward as possible, facing opposite direction, feet changing places. (The right foot is now at front edge of circle.)
- Rules* Each competitor is allowed three trials. Should competitor overbalance after the "put," and touch ground outside the circle with any part of his body, the "put" is not recorded but constitutes a trial. He must wait inside the circle till "put" is measured and then leave by way of rear half of circle. The shot must be "put," i.e., thrust up and out of hand, and not thrown like a ball. Failure to put the shot properly is a foul. The throw is measured (with a tape) from inner edge of circle or toe board nearest mark, to mark made in ground by shot nearest starting line, or from mark to center of circle minus three and a half feet.

Practice hints After placing shot in right hand, and assuming position preparatory to the throw, it is well to "feel" both the balance position of body and the weight of the shot. For this purpose, the experienced athlete will raise and lower shot slightly, adjusting it to palm or "three fingers" and may swing left leg across body once or twice. When well set, the hop and turn are executed in rapid succession. The shot should be thrust in oblique forward and upward direction, past the ear. After the turn, feet land practically in same place as before the turn. The right foot of the practiced performer usually lands sideways along front of circle, his left leg and arm in air behind him. His right arm helps to recover balance. This arm is swung backward across front of body, preventing performer from stepping outside the circle.

Soccer (Modified)

<i>No. players</i>	Ten to twenty-two, divided into two teams.
<i>Materials</i>	Two pairs of high-jump standards and rope and a soccer or other ball to be kicked.
<i>Preparation of space</i>	Place pairs of high-jump standards well apart at each end of playing space. At highest point, stretch rope across from one standard to the other. Draw line across middle of field. (The official soccer field is usually 110 × 65 yards. The goal posts are eight yards apart. The bar is eight feet high.) Mark off a reasonable "goal area," (say eight feet square) inside of which, goal keeper stands. Mark also a "penalty kick mark" about ten feet in front of goal.
<i>Game</i>	Ball is put in play by team winning toss-up. It is placed in center of middle line and kicked toward opponents' goal. Ball is advanced mainly by kicking, though shoulders and head may also be used. Object of game is to kick ball between opponents' goal posts, under the bar.

Rules

A goal is made when kicked from outside "goal area" only. Players may roam inside this area. A goal counts one point. The goal keeper may leave "goal area." He is the only player permitted to touch ball with the hands, but may take only two steps before having to pass it to a team-mate. Side lines are called "touch lines," and end lines, "goal lines."

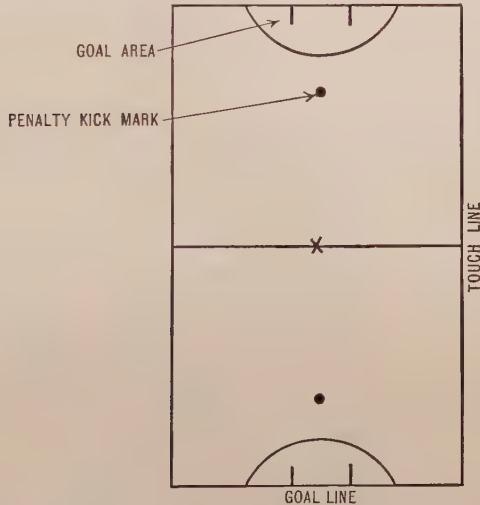


FIG. 79. — FLOOR PLAN, MODIFIED SOCCER

When ball goes out of "goal line" bounds, a free kick is accorded player of opposite team, at point nearest place of exit, but on side of "goal area." When ball is kicked out of "touch line," player of opposite team is privileged to throw it in from point of nearest exit.

Tripping, kicking, or pushing with knee, is a foul, penalty for which is a free kick from the "penalty kick mark," a special place, ten feet from goal. Touching ball with hands, or charging opposing

player, constitutes a foul, lesser in degree but punishable by a free kick from place where foul was committed.

Time of play is two halves of ten minutes each. Teams change sides at second half. Kick-off in second half is made by team opposite to one that kicked off at beginning of game.

Winner

The team with greater number of points at end of second period of play.

Elements of soccer converted into games and activities of low organization

1. Goal Kick. — Draw a kicking line twenty feet from goal lines. Place ball on this line. Player takes a short run and kicks ball, attempting to kick it between goal lines, under the bar (rope). Player is allowed three attempts. Each successful trial counts one point. Record score.

Try having ball rolled to kicker. Also, introduce a goal keeper, who tries to prevent ball from passing between goal posts. Try variation of permitting goal keeper to advance a distance of six feet from goal, determined by a line drawn six feet in front of goal posts and parallel to them. Here, kicker may advance toward goal, kicking ball as he goes.

2. Soccer Dribble. — Using feet, pass ball up and down field. Try as a simple, relay and shuttle-relay race.

3. Goal Dribble. — Place an Indian club at far end of playing space. Player starts, "dribbling" ball with feet around club and back. Measure time. Develop into simple or relay race.

4. Serpentine Dribble (Six to twelve players). — A number of players sit on floor in file formation, about four feet between individuals. Each player in turn, starting from the front, dribbles ball in and out the

players, around last one, and returns to front. Try for time.

5. Place Kick and Bounce Kick (for distance outdoors, for accuracy indoors). — Draw a target low on wall. From fifteen-foot line, attempt to hit target kicking with side of foot. Player allowed three trials. Each "bull's-eye" counts five points.

6. Heading (for accuracy or distance). — Toss ball in air and butt with head. Record score in three tries, each try counting five points. Measure distance headed.

Game 1, 5, 6, 9, and activities 2, and 3, "Hockey," are readily convertible into excellent soccer events.

Sprint

No. contestants Two or more, as space permits.

Materials None.

Race and rules See "Simple Race," page 179.

Standing Broad Jump

No. contestants This is an individual competitive event.

Materials A rubber jump mat, or ground plan, marked out as described below.

Preparation of space The broad jump is usually done on a rubber mat, spaced with 3-inch indented lines. In lieu of this, the space may be marked out on wooden, stone or dirt court as follows: Outline a rectangle 10 ft. long and 3 ft. wide. Draw a starting line across one end. About 4 ft. from this starting line, and every foot thereafter, draw a heavy line across the rectangle. Mark these lines 4 ft., 5 ft., 6 ft., etc. Between the foot lines insert another heavy but shorter 6-inch line, and finally between foot and 6-inch lines draw a still shorter and finer 3-inch line.

*Starting
position
Activity*

The contestant stands, feet together, toeing, but back of, the starting line.

He raises arms forward upward, rising on toes; lowers arms down and back of body, at the same time bending both knees and inclining body forward, so that weight is well over toes, and finally flinging arms forward, jumps into the air, landing as far forward as possible.

Rules

A fair jump is measured from starting line to place where part of contestant's body last touches ground nearest starting line. This may be heel, haunch, hand, or head. A foul jump is one in which contestant "takes off" with a little preparatory jump from floor, before the great forward jump, or in which his toes protrude over starting line, before "taking off." A foul jump is counted as a trial. In athletic competition, each contestant is allowed three trials. After landing, jumper should leave the "pit," either forward or from the side, but not backward.

Practice hints

In the description of the broad-jump movement herein presented, the athlete goes through all these positions, each in his own style. Some balance on the toes, the arms upward above the head a few seconds, then carry the arms downward and backward and "take off," while others will pendulum the arms up and down, a few times before finally "taking off." The latter is a waste of energy. The jumper should train himself to get height as well as distance in his jump. He should toe straight ahead. A small piece of paper placed beyond his maximum jump, acts as an incentive to a long leap.

Standing High Jump

No. contestants

This is an individual competitive event.

Materials

A pair of high-jump standards, a stick or rope, and a mat.

<i>Preparation of space</i>	Set standards in place. Adjust stick at a fair height.
<i>Starting position</i>	The contestant stands close to stick, his right side toward it.
<i>Activity</i>	He raises arms forward, balancing on his toes. He suddenly springs upward and attempts to clear the bar.
<i>Rules</i>	The "take-off" should be from both feet. The bar must be in place after he lands on opposite side. A foul jump is one in which contestant takes a preliminary jump before the prescribed jump. This counts as one jump. Rocking backward and forward on heels and toes is permitted. In athletic competition, each contestant is allowed three trials at each height.
<i>Practice hints</i>	After leaping from the floor, jumper executes a "scissors kick" over the bar, leg nearer the bar going over first. A strong lift from the arms helps secure height for this kick.
<i>Note</i>	In measuring, when rope is used instead of stick, make allowance for sag.

Standing Hop, Step, and Jump

<i>No. contestants</i>	This is an individual competitive event.
<i>Materials</i>	A mat on which to land on final jump.
<i>Preparation of space</i>	Outline a rectangle 3 feet wide by 25 feet long. Mark a starting line across one end. Beginning about 15 feet from the starting line mark off feet, six-inch and three-inch lines as in the "Standing Broad Jump," page 387. (A measuring tape serves same purpose.)
<i>Starting position</i>	The contestant stands on one (left) foot, toeing starting line. His stationary knee is bent, arms held slightly behind him preparatory to spring forward.
<i>Activity</i>	He hops forward, landing on same (left) foot, then takes a long step forward, landing on opposite (right)

foot, and finally, with a leap from this foot, lands forward on both feet. (As a rule, right-handed individual starts the hop from left foot.) Assuming this rule to be true, the arm movements involved are as follows: Landing from the "hop," arms are in an extended position forward. While the "step" is being made, arms are swung backward alongside body on right side, ready for final jump. Latter is effected with a forceful forward and upward swing of both arms, from side position.

Rules

The event is measured from starting line to that part of body last touching ground nearest starting line. This "part" may be a heel, hand, haunch, or head. Each competitor is allowed three trials. Starting over line constitutes one trial. A foul start is one in which contestant takes a short preliminary hop before the real one. This also counts as one jump. The three movements, hop, step, and jump, should be in rapid succession.

Practice hints

For maximum momentum, start hop with knees well bent. The forceful swing of the arms forward and upward produces a very effective final leap. Keep head up throughout.

Note

Execute "Running Hop, Step, and Jump."

Tennis (Modified)

No. players

Two or four, engaged at once. (Description below is for two players only.)

Materials

A tennis net or strong strip of material, two high-jump standards, a small ball, and two standard or improvised rackets.

Preparation of space

Attach net, waist high, to high-jump standards. Distance between standards is determined by space available. Regulation dimensions of a tennis court

are seventy-eight by thirty-six feet. However, these may be modified to suit environmental conditions. Other lanes and lines may be added as knowledge and skill increase.

Game Players stand on either side of net, inside playing space. One is "server," other, "receiver." Server starts game by serving ball over net. Player returns it. Volleying back and forth continues until one fails to deliver ball over net, or hits it out of bounds.

Rules Server failing to hit ball over net or hitting it out of bounds, on second trial, loses the serve. Receiver now serves. Server scores a point when receiver fails to return server's successful stroke. Former serves again. Ball must be returned on one bounce or none, except at beginning of play, when one bounce is required before sending back the ball.

Winner The one scoring six points first.

Elements of tennis converted into games and activities of low organization

1. Overhand Serve (using tennis ball and racket). — Stand 39 feet from a wall and serve ball, using overhand stroke, attempting to hit lane, 1 foot wide, marked on wall. Lower line of lane should be at regulation height of tennis net (three feet). A successful serve counts one point.

The overhand serve is executed by throwing ball upward overhead with left hand. While ball is still overhead, swing right arm upward from behind, striking ball obliquely forward and downward, driving ball over net. Practicing for skill and accuracy, mark other lanes of varying widths, above and below stipulated lane.

2. Cut Stroke. — Use same target plan and scoring as above. The cut is done as follows: Throw ball upward with left hand. When ball has descended to

about eye level, bring racket sharply downward at an angle, driving ball over net.

3. Team Tennis. (Six to twenty players divided into two teams).—Teams take places on either side of net, each player with a tennis racket. Ball is volleyed back and forth across net. Ball touching ground counts one point for opposite team. Ten points win.

4. Wall Bounce. — Mark a line five feet from a wall. Using underhand stroke, see how many times ball can be bounced against wall in twenty seconds. Try "Wall Tennis," one or two on a side.

5. Basket Bounce. — Standing ten feet from waste paper basket, endeavor to basket the ball on one bounce using either overhand or underhand stroke.

6. Target Relay Race (Four to twelve players). — Contestants run to a line, drive ball at a target and return, giving racket to one next on line.

Three-Legged Race

No. contestants This is a team race; two on a team. Four teams make an excellent race.

Materials A rope ring, belt, or handkerchief.

Race See "Three-Legged Race," page 222.

Three Standing Hops

No. contestants This is an individual competitive event.

Materials None.

Preparation of space Mark a rectangle three feet wide by twenty feet long. Indicate a starting line at one end. Starting ten feet from this line, mark off foot, six-inch, and three-inch lines to far end, as in "Standing Broad Jump," page 387. Measuring tape serves same purpose.

Starting position The contestant stands on one foot, toeing starting line.

Activity He takes three successive hops forward on same foot.

<i>Rules</i>	His performance is measured from starting line to point where part of body last touches floor nearest starting line. This may be heel, hand, haunch, or head. Each contestant is allowed three trials. Should he step on or over the line, or precede first hop by a quick preliminary one, his performance is not recorded, but counts as a trial.
<i>Practice hints</i>	The arms should aid considerably, to secure height, and distance forward. "Three Running Hops" is performed in the same way, except that this event is preceded by a short run from behind starting line.

Three Standing Jumps

<i>No. contestants</i>	This is an individual competitive event.
<i>Materials</i>	A mat, on which to land on final jump.
<i>Preparation of space</i>	Outline a rectangle three feet wide by twenty feet long. Mark a starting line across one end. Beginning about ten feet from the starting line, mark off feet, six-inch and three-inch lines as in the "Standing Broad Jump," page 387. Measuring tape serves same purpose.
<i>Starting position</i>	The contestant stands, both feet together, toeing the starting line.
<i>Activity</i>	He "takes-off" from both feet, jumps forward, landing on both feet, and continues without stopping, to execute a second and a third jump in quick succession.
<i>Rules</i>	The event is measured from starting line to point where part of body last touches ground nearest starting line. This may be heel, haunch, hand, or perhaps the head. Each competitor is allowed three trials. A trial is one in which competitor crosses starting line. A foul jump is one in which competitor takes a quick preliminary jump in place, before the real jump. This constitutes a trial. On each jump, the

"take-off" shall be from, and the landing on, both feet. After final landing, jumper should leave by way of front or side.

Practice hints The preliminary movements in starting are the same as in the "Standing Broad Jump." The bent arm jerk is helpful in lifting the body on the second jump. A strong, forceful swing of the arms is employed in the final jump. The head should be kept up throughout.

Walking Race

No. contestants Two or more, as space permits.

Materials None.

Preparation of space Draw a line across one end of competing space, indicating starting line. At other end, draw another line, indicating the finish line.

Starting position Two or more contestants stand erect, toeing starting line, one foot forward ready for signal to start.

Activity At the signal "go," they walk forward to finish line and back. The style in walking is a "heel and toe" walk, knees practically stiff. Heel touches floor first, on each step. The elbows are bent high and arms used, effecting a piston rod movement.

Rules Running is prohibited. One foot must be on the ground at all times, i.e., at no time are both feet to be off the ground at once. The carriage of the body must be strictly upright. Disobeying for third time disqualifies. The penalty for "breaking" (false start) before the signal "go," is a yard setback. Three breaks disqualify. Cutting across in front of another runner also disqualifies.

Practice hints Use of shoulders and arms assists greatly in propelling the body forward. The heels should come down lightly on each step. Ground leg must always be straight when other leg is about to stride forward.

Hips should move with the leg. Arms are bent and swung across body. Shoulders should remain at right angles to direction in which walker is going.

Wrestling

- No. contestants* Two at a time, as space and equipment permit.
- Materials* A wrestling mat, or a number of small mats, placed together.
- Activity* The boys wrestle, using any fair holds.
- Rules* Boys should not wrestle for more than two or three minutes at a time. After a rest of a few minutes, they may continue the bout. Both shoulders touching floor at same time constitutes a "fall." Any agreed upon fair "hold" may be used. Wrestling is popular and is by no means a dangerous exercise for boys. The teacher should see that wrestlers are fairly matched as regards height, weight, and strength. One "fall" decides bout.
- Note* See also "Combat Stunts," pages 114, 116, 122, 128.

CHAPTER IX

MISCELLANEOUS SELF-TESTING ACTIVITIES

The games described in this chapter are the result of experimentation. They have a natural appeal to children of the intermediate grades. The games are graded in difficulty — those requiring elemental movements come first, gradually increasing in complexity to those necessitating more artificial coördinations. Each is described for the individual player but can, with slight modification, be changed to a team game. A note appended to each description suggests simple methods of conversion and adaptation.

All play activities may be analyzed as competitive and non-competitive. The plays described here are at once competitive and noncompetitive. They are competitive and comparable; that is, by testing and recording one's own particular skill in any event, the individual is immediately able to compare his record with others of his group or with a set standard. This comparative competitive method acts as an incentive for self-improvement. These events may be considered non-competitive inasmuch as none of them entails the contention of two or more in active combat, or contest for physical superiority, as in racing, basketball, or boxing.

Self-testing activities require thinking. They involve the use of judgment in skills such as control, speed, timing, and judging distance. They should be selected with respect to individual differences in sex, strength, and skill. These activities should have definite standards. In the beginning these standards may be arbitrary. However, after experimenting, set standards may be devised and retained for the group.

Rope Jumping

<i>No. players</i>	Five to twenty.
<i>Materials</i>	Fifteen feet of rope.
<i>Preparation</i>	Two players, each take an end, and turn rope.
<i>Activities</i>	<ol style="list-style-type: none"> 1. One at a time, running under rope without touching it. 2. One at a time, taking one jump, then two jumps, etc. 3. One at a time, jumping, facing side instead of end. 4. One at a time, hopping on one foot, facing end or side. Same with other foot. 5. One at a time, jumping with an occasional full circle spin in air. 6. One at a time, catching ball while jumping (either by self or with companion outside). 7. One at a time, juggling two balls or bean bags while jumping, or balancing wand. 8. One at a time, jumping like a frog, hands and feet touching ground. 9. Two at a time, both facing same end, one's hands on shoulders of other in front. 10. Two at a time, passing and catching a basketball, while jumping. 11. Two at a time, turning under each other's arms while jumping, see "Coffee Grinding," page 269.
<i>Variations</i>	<p>Two jumpers, side by side, with short rope (turning rope with outside hand).</p> <ol style="list-style-type: none"> 1. Running forward and backward. 2. Hopping on one foot. 3. Executing "Irish Lilt" steps. <p>Two jumpers, one behind other (one behind, turning rope).</p> <ol style="list-style-type: none"> 1. Running forward and backward. 2. One in front turning around continuously.

Dutch or French Jumping (Two turners, double length rope, turning outside circles with both hands). One jumper at a time.

Scoring

Record number of times each stunt was performed before missing. A penalty may be inflicted for a prescribed number of misses.

Ball Bounce in Basket

Materials

A waste-paper basket and basketball; or a tin can and small rubber ball.

Preparation

Place basket on a line; draw chalk line tracing its circumference. Mark a starting line ten feet in front of basket.



FIG. 80. — BALL BOUNCE IN BASKET

Activity

The player stands back of starting line, feet apart, grasping ball with both hands. He attempts to basket the ball with one bounce.

Rules

This must be done without overturning basket. The thrower's feet must be back of starting line.

Scoring A successful "basket" counts one point. Each contestant may be permitted four trials. Record his score.

Note Played as a team game, group divides itself into two teams of equal numbers. The members of each team alternate, i.e., a member of one side takes a chance at caging ball, then a member of opposite side, etc. The team scoring larger number of points wins.

Bull's-Eye

Materials A target and four bean bags, or a basketball.

Preparation The target may be drawn on a chart and hung on wall, center about shoulder height. It should have a center bull's-eye circle of seven-inch diameter,



FIG. 81. — BULL'S-EYE USING BASKETBALL

another circle seven inches from circumference of center one, and a third, same distance from second. This makes three concentric circles; two for basketball. Draw starting line, ten feet in front of target.

- Activity* The player stands behind starting line, and throws the four bean bags at target, one at a time.
- Rules* If player steps over starting line, throw does not score.
- Scoring* Each bull's-eye (smallest circle) counts five points. The maximum score for any thrower is twenty points. Missing bull's-eye, but landing inside next circle counts three points, landing in outside circle, one point. Record player's score.
- Note* Played as a team game, sum of scores of individuals, constitutes team score. An excellent target is easily constructed by piercing a wooden board about two and a half feet square, with three holes of varied diameters. It may be braced from behind enabling it to stand on floor, or allowed to swing, suspended from above. Successful throws through smallest hole may count five points, next larger, three, and largest hole, only one point.
- Variations* Basketball Throw for Accuracy. In this game, draw one fairly large circle or target, approximately eighteen inches in diameter. The player throws a basketball with either hand, attempting to hit inside the circle. Played as an individual competitive event, one with greatest number of hits in five attempts wins.
- Try these variations:
1. Facing target, pitching bags or ball behind back, or
 2. over one shoulder, or
 3. under one leg, or
 4. back to target, between legs, or
 5. bending trunk backward, over the head, or
 6. blindfolded, or
 7. preceded by turning quickly three times in a circle.

Quoits

<i>Materials</i>	A quoit stand and four rings.
<i>Preparation</i>	Place quoit stand alongside of playing space. Outline in chalk, front part of circumference of stand. Ten feet away, draw a throwing line.
<i>Activity</i>	The player stands behind starting line, throws quoits, one at a time, attempting to ring the peg.
<i>Rules</i>	Stepping over line when pitching ring, invalidates that throw. Any method of tossing is permitted.
<i>Scoring</i>	Each successful throw counts one point. Record highest score made with four rings.
<i>Note</i>	Played as a team game, team scoring highest number of points wins. A rule may be made that a player ringing three or four quoits, receives all four to pitch again. With increased proficiency, the starting line may be moved farther back from stand.

Striking the Match

<i>No. players</i>	Two.
<i>Materials</i>	A small rubber ball and a burned match stick, toothpick, coin, or other small object.
<i>Preparation</i>	Lay match stick on a crack or line. Two contestants stand facing each other, each behind a line drawn about six feet from stick (between them).
<i>Activity</i>	One starts, throwing ball, attempting to hit stick. His opponent catches ball on bounce, and returns it in like manner. After a "hit" the match is replaced on its original line and the game continues.
<i>Rules</i>	Players must not step on or over throwing line. A "hit" does not count if this rule is broken.
<i>Scoring</i>	Each "hit" counts one point. Ten points win, or, one scoring greater number of "hits" in ten shots wins.

- Variations* Try this game throwing with left hand instead of right, or increase distance from object. Try throwing from sitting position on floor.
- Note* For a squad of ten or twenty, organize the group into two teams. Two opponents play for either one point or five throws. After the first pair has had its five chances, a second pair from opposing teams takes its place back of the starting lines and in turn are allowed five shots apiece. The team scoring the greater number of points wins.

Bowling

- Materials* Ten Indian clubs and a basket, soccer, volley, or other ball.
- Preparation* Stand clubs in a triangle at one end of playing space. Thirty feet away, draw a starting line.
- Activity* The player stands behind starting line, and rolls ball down "alley," attempting to "bowl" over as many "ten-pins" as possible. He is permitted three "bowls."
- Rules* Should bowler step over line in delivering ball, he forfeits any points made on that trial.
- Scoring* Should he bowl over all ten pins on first throw, he scores twenty points. If all are overturned after second throw, fifteen points are scored. If all are down on final attempt, count ten points. After the third trial, each pin down scores one point. Record his score.
- Note* Played as a team game, a member of one team alternates with one from opposing team. Team score is kept as in baseball, total of all individual scores constituting final team score. Team recording greater number of points wins.

Reach Jump for Height

<i>Material</i>	A suspended disk.
<i>Preparation</i>	See "Notes," and diagram, pages 407, 408.
<i>Activity</i>	The contestant stands beneath disk, bends low and leaps into the air, endeavoring to touch disk with his finger tips. Disk should be raised an inch after each successful touch.
<i>Rules</i>	No preliminary jump must be taken before the prescribed leap.
<i>Scoring</i>	Measure height of greatest leap.
<i>Variations</i>	Try this event with either hand. Try same, preceded by a short run. Jump and touch top of head.
<i>Note</i>	As a team event, sum of individual's scores gives team score. The team with higher score wins.

Toss and Catch

<i>Materials</i>	A pair of high-jump standards, two wands or sticks, a ten-foot length of rope or strong cord, and a ball or bean bag.
<i>Preparation</i>	Place standards seven feet apart. Attach wands to top of standards. Stretch rope across, eight feet high. Starting five feet in front of rope, draw lines back, a foot apart. This is done on one side of rope only.
<i>Activity</i>	The contestant stands on the five-foot line, throws ball over rope, runs under rope and catches ball on far side. Succeeding, he now stands on six-foot line, and repeats same.
<i>Rules</i>	Player's feet must be behind starting line before throwing ball.
<i>Scoring</i>	Record distance farthest from rope, contestant is able to throw and catch.

Variations

1. Starting from five-foot line, at signal "go," contestant throws ball over rope, catches it, runs back to starting line and repeats. This is done three times in succession. Record the time. Failure to catch ball on any of three attempts ends player's chance.
2. Starting twenty-five feet from rope, player runs to rope, tosses ball over from near side, catches it and runs back to starting line. Three such trips can be made and time recorded. Failure in catching ball, ends the play.
3. A relay race from twenty-five-foot line; each player allowed a run, toss, catch, and return. Failure to catch ball, requires player to recover and toss it over rope (from near side) and return to starting line. Ball must be handed (not thrown) to next team-mate.

Ball Kick for Accuracy*Materials*

A football, large rubber, or inflated ball.

Preparation

Mark a circular target on wall, about waist height. It should be approximately eighteen inches in diameter. A target painted on oilcloth and hung on wall makes a very effective device. A kicking line is now drawn about ten feet from target.

Activity

The player stands back of kicking line, takes a "drop-kick," attempting to hit target.

Rules

A "drop-kick" is performed by dropping ball from both hands, at the same time stepping forward on one foot, and kicking ball with toe of other, just as ball strikes the ground. Stepping on or over line counts a trial, but is not recorded if successful hit is made.

Scoring

A successful hit counts one point. Each contestant may be allowed three kicks. Record his score.

<i>Notes</i>	Try this event from various distances. As a team game, a member of each team alternately goes to "bat." Each contestant may have two chances in succession. The team scoring greater number of points wins.
<i>Variations</i>	1. Ball kick for height. 2. Ball kick for distance. These are excellent and interesting competitive events for a large open space.

Lassoing

<i>Materials</i>	Twenty feet of rope, a fence, and a nail, peg, or high-jump standard over which noose is tossed.
<i>Preparation</i>	A sliding noose is made at one end of rope. A long nail is driven downward at an angle into fence or wall about five feet high. A high-jump standard serves same purpose. A human target makes an excellent substitute if nothing else is available. A throwing line is drawn ten feet from target.
<i>Activity</i>	The player stands back of starting line, swings coil of rope horizontally over his head a few times, then suddenly flings it at target.
<i>Scoring</i>	Each successful "lasso" counts one point. Player is allowed three throws. Record his score.
<i>Note</i>	Played as a team game, team scoring more points wins.

Neck Throw for Distance

<i>Materials</i>	A bean bag, salt bag filled with sand, or light medicine ball.
<i>Preparation</i>	Mark a starting line at one end of playing space.
<i>Activity</i>	The contestant stands behind starting line, back to throwing space. He bends forward slightly and places bean bag on back of neck. Without use of hands, he throws bag backward as far as possible. A measuring tape is used to measure length of throw.

- Rules* Should thrower step back over starting line after delivering bean bag, the throw counts as a trial, but no score is taken.
- Scoring* Record distance.
- Variations* 1. Try same, sitting on floor, back to throwing space.
2. Ankle Toss. — Same organization and rules as above, except that individual lies on back on floor, grasping bean bag between his ankles. He raises his feet and throws bag as far forward as possible. "Ankle Toss" may be done head or feet foremost to starting line.
- Note* Played as a team game, sum of individual scores constitutes team score. The higher team score wins.

Medicine-Ball Throw

- Materials* A light medicine ball.
- Preparation* Draw a starting line at one end of throwing space. Starting fifteen feet away from starting line draw one-foot, six-inch and three-inch markings on floor, to facilitate reading contestant's length of throw. See "Standing Broad Jump," page 387. Mark off about thirty feet in all.
- Activity* The contestant stands toeing starting line. His feet are apart, firmly planted on floor. He holds ball in both hands. Bending forward, swinging arms between legs, he lifts trunk, raises arms overhead, and suddenly flings ball as far forward as possible.
- Scoring* The throw is measured from starting line to nearest mark made by ball where it first struck floor. Record this distance. Contestant is allowed three trials. Best throw is recorded.
- Rules* Should thrower step on or over line in delivering ball, throw is not recorded, but constitutes a trial. There must be no jump in throwing ball forward.

- Variations*
1. With back to throwing space, throw ball over the head, for distance forward.
 2. With back to throwing space, throw ball under legs, for distance forward.
 3. Facing forward, cast ball from between legs.

Note As a team event, add scores of individuals on team. The sum total is the team's score. Team with larger score wins. The team average may be secured by dividing team score by number of players on team.

Oat Bag Throw for Height

Materials A three-pound cloth bag of oats or beans, or a light medicine ball, and a tin pan or other broad disk. (See "Notes.")

Preparation Suspend disk from an elbow extending from and high up on wall, or from a pulley in the ceiling.

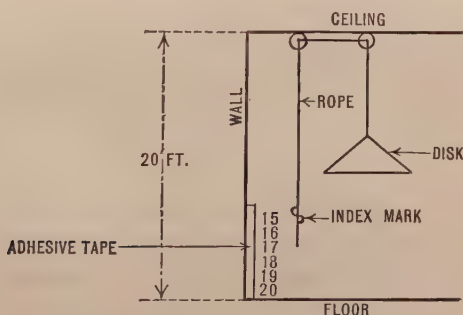


FIG. 82. — DIAGRAM OF HANGING DISK

Activity The player stands, feet firmly planted on floor, holding oat bag in both hands. He bends his knees, lowering bag almost to floor, then straightening up, heaves bag straight overhead, as high as possible, attempting to hit disk. The latter is raised after each successful throw.

- Rules* Feet must not leave floor in heaving bag. Disk must be struck, to count as successful throw.
- Scoring* Record highest throw.
- Notes* This is an interesting and beneficial exercise and well worth the trouble involved in constructing the necessary apparatus. The oat bag is made of three strips of cloth or canvas, sewed together. Each piece is diamond shaped, long sides measuring about eight inches. The diagram illustrates a simple arrangement of a hanging disk. Adhesive tape, one-half inch wide, extending six feet from floor, is pasted on wall. Height of disk is determined by an index mark (ink, knot, or string) on rope, as this mark is brought in contact with number on tape.
- As a team event, sum of individual throws constitutes the team score. Team with higher score wins.

Carpentering

- Materials* Wood and tools.
- Preparation* Eliminate all possibility of accident by marking off working space, six feet square, inside of which contests take place.
- Activities*
1. Hammering. — The contestant has a hammer, one nail and small block of wood. He hammers nail flush with surface of wood. Record the time.
 2. Screwing. — The contestant has a screw-driver, screw and small block of wood. He drives screw into block, flush with surface of wood. Record the time.
 3. Sawing. — The contestant has a saw and strip of wood. The strip is placed across one or two chairs, held firmly by one knee. He saws through wood. Record the time.
- Note* Strive to lower time record. As a competitive event, two or three may participate at same time. The one completing the job first wins.

Hand Tennis

<i>No. players</i>	Two or four.
<i>Materials</i>	A rubber ball.
<i>Preparation</i>	Mark off on floor, a miniature tennis court, modified to meet environmental situation. Minimum requirements are two side, two end and one center lines. Distance from one end line to other may be 8 or 9 feet. The width should be about 5 feet.
<i>Activity</i>	This may be played as a single man or team game (two on a side). Players stand behind end lines. The palm of the open hand, used as a tennis racket, slaps ball back and forth across middle line within boundary lines. Players choose for first serve.
<i>Rules</i>	Players must not step over end lines into court. If so, referee calls a foul on that individual or team, penalizing it one point. The ball must strike within boundaries and on opponents' side of court. Failure to do so at start, or any time during volleying, constitutes a miss. It is also a miss if ball is not returned on first bounce. A miss awards opposing side one point. The ball may be returned with either hand.
<i>Scoring</i>	Twenty-one points wins game.
<i>Notes</i>	As a self-testing event, player may keep a record of number of points scored for or against himself in a standard game (twenty-one points). He attempts to raise or reduce this record. If a squad of ten or twenty use the court, organize entire group into two teams. Two opponents play for 2 or 3 points. Team scoring greater number of games wins.

Twenty-Seconds Wall Bounce

<i>Materials</i>	A ball, and a low wall or other smooth, firm standard.
<i>Preparation</i>	Draw a starting line about six feet from wall.

<i>Activity</i>	The player stands toeing starting line, holding ball. At the signal "go," he bounces ball against wall, catches it on the rebound, and continues to rebound as quickly as possible.
<i>Rules</i>	Stepping over line forfeits that bounce. Should player fail to catch ball, he recovers it and continues.
<i>Scoring</i>	Record number of bounces against wall in allotted time, twenty seconds.
<i>Variation</i>	Bounce and catch, throwing ball against wall, shoulder height.
<i>Note</i>	As a team game, total the number of bounces of all players of team. The greater team score wins.

Half-Minute Goals

<i>Materials</i>	A basketball goal and a basketball.
<i>Preparation</i>	Draw a starting line fifteen feet in front of basket (foul line).
<i>Activity</i>	The player stands, holding ball. At the signal "go," he shoots ball, follows it and shoots from wherever it falls, for thirty seconds continuously.
<i>Rules</i>	Each successful goal counts one point. At end of thirty seconds, if ball is in air when leader cries "time," goal, if made, counts.
<i>Scoring</i>	Record number of "baskets" made.
<i>Notes</i>	As a team event, sum of individual scores is team score. The higher or better team score wins. Though a watch with second hand movement is desirable, this is not absolutely essential to the success of the activity. Have three or four players count aloud simultaneously.

Chinning

<i>Materials</i>	A high bar or horizontal ladder.
<i>Preparation</i>	The individual hangs on bar, arms and legs fully extended.

<i>Activity</i>	He pulls up on arms, until chin is above the bar, and immediately lowers body to original position.
<i>Rules</i>	A fair "chin" is one in which the individual raises his chin above bar without swing or kick, and in lowering body, extends it to full length.
<i>Practice hints</i>	The underhand grasp is more effective than the overhand. The knees should not be raised nor should body swing while performing. No rest is allowed between pull-ups.
<i>Scoring</i>	Each fair "chin" counts one point. Record number individual is able to do.
<i>Variation</i>	Knee Raising. — From extended hanging position, raise knees upward to hip level. This position is held a second, then legs are extended downward to full length. Each completed combination counts one point. The body should not swing during execution of the movement. Record maximum achievement.
<i>Notes</i>	<p>As a team event, sum of scores of individuals constitutes team score. The team scoring greater number of points wins.</p> <p>"Deep Knee Bending" and "Rising on Toes," contestants standing erect, are excellent test exercises. Care should be taken, however, not to carry either of these to point of fatigue. A limit should be placed on number of times pupil should perform either movement. The former may be comfortably executed by any twelve-year-old boy or girl about fifty times, and the latter, one hundred times.</p> <p>Any of the stunts under section on "Individual Competitive Stunts," (page 70) permits of self-testing and measuring. All may readily be converted into novel and interesting games and contests for small numbers. Any may be performed in a limited space. From six to sixteen players constitute a fair group.</p>

CHAPTER X

PYRAMIDS

This chapter is devoted to the presentation of ways of developing figures and pyramids, and to showing groups appropriate for the building of pyramids. The text is so presented that teacher or child, without previous experience, may learn to develop and construct well-proportioned and attractive pyramids.

The chapter contains the following divisions: individual positions; couple poses; three-men groups; and four-men groups; all suitable for center, side, and end. Following these are pyramids composed of five, six, or a larger number of men, and the methods of developing them by various combinations.

Pyramids may be of various kinds — apparatus pyramids, in which horse, parallel bars, wands, or poles are used; circular or conical pyramids, in which a pointed height is attained; and extended pyramids, in which the outline is low and broad.

Extended pyramids may be classified as the true pyramid, and the modified pyramid. The *true pyramid* is one in which the top or center pose or group forms the highest point of the structure, and the sides composed of individual or group poses graduate to points at the extreme "ends." Pyramids of this type are built on an extended line. The *modified pyramid* is one composed of individuals and groups, not necessarily having a high center nor gradually sloping sides. In this pyramid, the individual poses and combinations may be placed in any order. However, in this, as also in the true pyramid, both sides of the center must

be symmetrical in design. The true pyramid is the more satisfactory. Following is an example of each type:

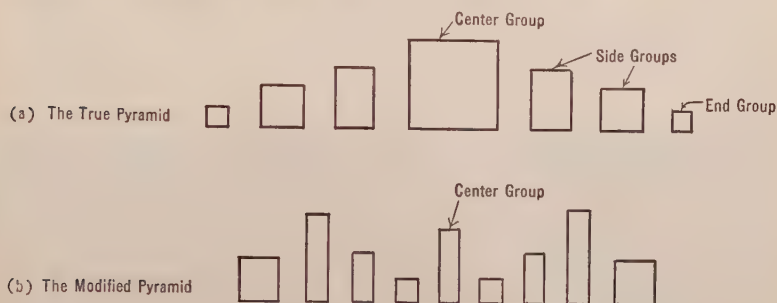


FIG. 83. — DIAGRAMS OF TRUE AND MODIFIED PYRAMIDS

In building a true pyramid of ten men or more, three factors should be considered — center, side, and end. The center group is usually “two high,” and is composed of two or three men. The side is made up of a group or groups of two or three men. These groups graduate in height from the center group down toward the end group. The end is composed of one or two men. In constructing a small pyramid of five or six men, side groups are unnecessary; the center group tapering to ends completes the figure.

Two or three high tiers, diminishing from center to end, may be composed of as many as twenty or thirty men. In pyramids of this size, wide spanning arches are conducive to grace and symmetry in the general scheme. Single poses often help to fill out the sides and ends very effectively. In this way, individual gymnastic poses form an integral part in pyramid construction. Couple poses, as those in tumbling stunts, are popular and appropriate figures to use. The hand stand with support or one individual sitting or standing on another’s shoulders produces striking effects.

The teacher must not fail to consider the æsthetic element in

constructing a pyramid. The groups and intervals between the groups should be so arranged as to produce an orderly ensemble. Essential factors in building are symmetry in design and sameness in the position of individual poses. Teaming of groups should be in good form. Those in similar places on both sides



FIG. 84. — A SIMPLE SEMICIRCULAR TRUE PYRAMID

should be selected for appearance, that is, likeness in height and general stature. Groups may practice separately and finally be fitted into the composite scheme.

Girls should engage in pyramid work. The element of construction, the beauty of form, and the artistry of design appeal to them. They learn to bear weight in supporting others and to manage their own mounting. The creative impulse in girls manifests itself in originating new designs.

The organization and administration of pyramid work for the routine class lesson may be carried on in several ways, for example: (1) by having a pyramid squad a part of a rotating squad plan in which the groups perform, each under the direction of a squad leader; (2) by having four squads, each perform pyramid work in rotating squad organization, each under the direction of a squad leader; (3) by having all four squads perform a particular pyramid simultaneously, aided by squad leaders. In this plan, the teacher gives the general command to performers from all four squads, who respond immediately. The general command describes the position to be assumed by each individual in the figure.

Graded progress should be the keynote in pyramid construction, children learning to form the simpler two and three man groups before attempting figures involving greater numbers. Variations of a simple pyramid should be developed and practiced; for example, the simple three-man pyramid of two on floor on hands and knees facing audience, a third kneeling on their backs, also facing audience. This may be developed as follows: (1) same two kneeling, facing audience, but center man standing erect on their backs; (2) two kneeling, back to back, center man standing on their backs, facing audience; (3) two men kneeling, facing audience, trunks erect, center man kneeling on their inside shoulders; (4) two men kneeling, facing audience, trunks erect, center man standing on their inside shoulders. Steady progression towards skillful achievement should be the basic principle in the development of a pyramid lesson.

The organization of a pyramid club is a simple matter. The initiative in this direction usually originates with the group. However, when not forthcoming in this way, a timely suggestion from the teacher will, as a rule, result in enthusiastic response.

Measurement in this field may be based on ability to accom-

plish the simpler two- or three-man figures. Extra credit may be awarded for originality in designing new forms. Points may be arbitrarily established by teacher, children, or both. Testing may be done by either or both. Individual point scores should be kept, and those children attaining a prescribed number of points are eligible for the class pyramid club.

During practice and for exhibition purposes, the team should learn to mount in orderly fashion. The method varies with the



FIG. 85. — A TWO-ROW TRUE PYRAMID

pyramid to be demonstrated. Ordinarily the team may begin in straight-line formation, side by side. At a signal, the members march to their assigned places and stand at attention, ready to mount. At the next signal the top men mount, and at the final signal the floor men take their positions. There is no universally accepted method of mounting; the individual teacher works out his own set of signals and responses. However, it is desirable that movements be made promptly on signal. Once in position, an absolutely motionless attitude should prevail, lending a statuesque effect to the picture, every man in firm and steady posture.

Dismounting may be done in one or two counts, after which the groups return immediately to the original straight line formation. For exhibition purposes, waltz music may be played to add finesse to the *tableau vivant*.

The making of pyramids offers unusual opportunities for training. Primarily, unselfishness so necessary for teamwork is essentially inculcated. Each member of the group is responsible for his own part in the ensemble, even as each musician is responsible for the beauty and harmony produced by the entire orchestra. Coöperation is the keynote.

Courage and daring, self-control and reliance, are moral qualities involved to a marked degree. Nor should we fail to appreciate the unquestionable value of pyramid work in the æsthetic training of the child. In this form of recreation, he learns symmetry, beauty, and harmony. Physically, the child develops fine muscular coördination which results in grace and muscle strength.

It is not wide of the mark to claim that there is a high degree of correlation between pyramid work in physical education and other subjects in the school curriculum.

Subjects which are concerned especially with appreciations, such as art, literature, history, and the like, afford splendid opportunities for correlation. Architecture and true line in art, pageantry and interpretation in literature, tales and allusions in history, all are definitely connected with pyramid construction.

W. J. Cromie, in his introduction to *Pyramid Building*, published by the American Sports Publishing Company, says: "The building of human pyramids has a long and honorable history among the peoples of Asia and the Levant. In Venice, the rival factors, the Castellans and Nicolites, were wont to settle their differences by these team contests of strength and skill.

"These 'Labours of Hercules' as they were called, were composed of as many as thirty men, built up in diminishing tiers.

In these pyramids they formed wide-spreading arches, colonnades, and, in fact, all the wonders of architecture with their own bodies."

Subjects which are concerned with habits and skills, for example mathematics, characterized particularly by precise practices and skills, can aid eminently in the technique of pyramid building. Nor should we fail to realize that pyramid construction always presents admirable situations for problem solving even as does arithmetic.

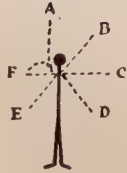
Pyramid activities offer a splendid illustration of the law of effect in learning. Emotional participation is the motivating principle of the learning process. In pyramid work, the activities engaged in reflect closely the children's basic experiences and dominant drives. Children reveal pronounced feelings of satisfaction in their bendings, jumpings, leapings, and building. In these activities appreciation is the moving force. For the group, such activities elicit from the children generous social impulses, such as loyalties, enthusiasms, correctness of behavior according to a pattern; and for the individual, a sensitiveness to beauty and form and a self realization. He feels the importance of conformity as he, the one, sets accurately into his particular space in the mosaic of many. Indeed, as a class or group problem, pyramid construction fits very snugly into the modern scheme of educational practice.

PYRAMIDS

FUNDAMENTAL POSITIONS

Some Fundamental Positions of the Arms

- A.* Straight or curved overhead.
- B.* Obliquely sideward upward.
- C.* Sideward, shoulder level.
- D.* Obliquely sideward downward.
- EB.* One, obliquely sideward downward; other, obliquely sideward upward.
- F.* Hands, on shoulders.
- G.* Obliquely forward upward.
- H.* Obliquely downward backward.
- GH.* One, obliquely forward upward; other, obliquely downward backward.
- I.* Forward, shoulder level.



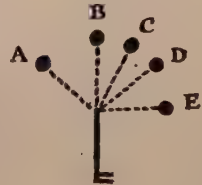
Some Fundamental Positions of the Legs

- A.* Together.
- B.* Astride.
- C.* Knee bending.
- D.* Charging.
- E.* Kneeling—one or both.



Some Fundamental Positions of the Trunk

- A.* Inclined backward.
- B.* Erect.
- C.* Bent sideward (facing front).
- D.* Inclined forward.
- E.* Bent horizontally forward.



INDIVIDUAL POSITIONS

1. Individual Positions Appropriate for a Center Pose



Name Attention stand.
Position Facing audience.
Variation Arms may be extended overhead.



Name Stride stand.
Position Facing audience.
Variation Arms may be extended sideward, shoulder level.



Name Incline stand.
Position Facing audience.
Variation Arms may be curved overhead.



Name Forearm stand.
Position Facing or back to audience.
Variation Legs may be spread apart.



Name Head stand.
Position Facing or back to audience.
Variation Legs may be spread apart.

2. Individual Positions Appropriate for an End Pose

Name Forward-charge stand.
Position Facing center.
Variation Trunk may be erect, arms extended forward.



Name Single-knee stand.
Position Facing center.
Variation Trunk may be inclined forward, arms extended obliquely forward upward.



Name Dog stand.
Position Head to center.
Variation One arm may be extended obliquely forward upward.



Name Squat stand.
Position Facing center.
Variation Trunk may be inclined forward, arms extended obliquely forward upward.



Name Cross seat.
Position Facing center.
Variation Trunk may be inclined forward, legs extended straight forward.



Name Knee-incline stand.
Position Facing center.
Variation Arms may be folded on chest, or hands placed on hips.





Name Seal stand.
Position Head to center.
Variation Body may face downward or sideward.



Name Balance stand.
Position Facing center.
Variation Arms may extend downward, hands touching floor in front of foot.



Name Knee backward-incline stand.
Position Back to center.
Variation Knees may be apart, arms folded on chest.



Name Leg-angle, back rest.
Position Feet to center.
Variation Legs may be apart, hands on back of neck.



Name Bridge stand.
Position Head to center.
Variation Body may face downward or upward.

3. Individual Positions Appropriate for a Side Pose

a. Any of Section 1, posed facing audience, end, or center.

b. Any of Section 2, posed facing audience, end, or center.

c. Any of the following:



Name Steamboat stand.
Position Facing audience, end, or center.
Variation Knee on bending side may be flexed.

Name Stride, backward-bend stand.
Position Facing audience, end, or center.
Variation Trunk may be bent forward, arms extended sideward.



Name Double-knee stand.
Position Facing audience, end, or center.
Variation Trunk may be bent to either side.



Name Reverse-charge stand.
Position Facing audience, end, or center.
Variation Trunk may be bent horizontally forward.



Name Knee-extend stand.
Position Facing audience, end, or center.
Variation Knee of free leg may be bent at side, or free leg may be extended forward, knee bent or straight.



COUPLE POSITIONS

1. Couple Poses Appropriate for a Center Group

a. Combinations of a pair of individual center poses.



b. Any of the following:

Position Facing audience.
Explanation Inside arms crossed behind partners' backs.
Variation Free leg may be bent to side or in front.





Position Sides to audience.

Explanation Partners stand back to back.

Variation Free leg may be extended horizontally forward (supported by other members of the pyramid).



Position Facing audience.

Variation Free leg may be bent forward.



Position Facing audience.

Variation Top man may stand, one foot forward.



Position Facing audience.

Variation Supporter's feet may be apart sideward or forward. Handstander may rest on forearms



Position Facing audience.

Explanation Handstander's feet rest over supporter's shoulders.

Variation Supporter may hold handstander's ankles away from body, elbows bent.



Position Facing audience.

Variation Top man may wind legs under supporter's arms, behind his back.

Position Facing audience.

Explanation Top man kneels on supporter's shoulders, straddling his head.

Variation Supporter may kneel.



Position Facing audience.

Variation Supporter may stand, feet together or apart.



Position Heads to audience.

Explanation Supporter balances top man with shoulder hold.

Variation Top man may balance, legs together or apart. See page 279.



Position Sides to audience.

Explanation Partners stand back to back.

Variation Legs may touch, or lower to horizontal position forward.



Position Heads to audience.

Explanation Supporter balances top man with head hold.

Variation Top man may balance, legs apart.





Position Heads to audience.

Variation Supporter may balance on hands and feet, face up, top man balancing on supporter's chest.

2. Couple Poses Appropriate for an End Group



Position Both facing center.

Variation Supporter may rest, arms and legs apart.



Position Supporter facing center.

Variation Supporter may rest on one or both knees, handstander resting on forearms.



Position Supporter's back to center.

Explanation Supporter presses down on top man's legs.

Variation Top man may sit facing supporter, bending backward.



Position Top man's legs to center.

Explanation Partners' arms locked at elbows.

Variation Both may have legs apart.



Position Supporter's back to center.

Explanation Top man sits astride supporter's shoulders, latter pulling down on top man's legs.

Variation Supporter may kneel on both knees.

Position Supporter facing audience, top man's back to center.

Explanation Top man's arms stretched across supporter's body on far side.

Variation Top man's legs may be together.



Position Supporter facing center.

Variation Top man may stand, back to supporter.



Position Supporter facing center.

Variation Supporter may kneel on both knees, other performing a head stand.



Position Supporter facing center.

Variation Both may hold legs together or apart. Top man may face supporter.



3. Couple Poses Appropriate for a Side Group

- a. Combinations of a pair of individual end poses.
- b. Any of Section 1, posed facing audience, end, or center.
- c. Any of Section 2, posed facing audience, end, or center.



d. Any of the following:



Position Sides to audience.

Variations (a) Inside leg may be extended toward partner.
(b) Partners may kneel on both knees.



Position Facing audience.

Variation Partners may face each other, opposite legs extended sideward, hands on each other's shoulders.



Position Sides to audience.

Explanation Ground man's feet are together.

Variation Top man may lie across supporter's feet, face up.



Position Supporter facing end or center.

Explanation Ground man's knees are apart.

Variation Top man may face up.



Position Supporter facing end or center.

Explanation Handstander grasps supporter's ankles.
Legs of both are apart.

Variation Handstander may take same position, body facing up.



Position Supporter facing end or center.

Explanation Legs are wound around supporter's waist.

Variation Supporter may stand, knees bent, hands supporting hanger under buttocks.

PYRAMIDS

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- Position* Supporter facing end or center.
- Explanation* Top man lies, feet astride supporter's shoulders.
- Variation* Supporter may stand feet together or apart.



- Position* Supporter facing end or center.
- Explanation* Supporter holds top man at hips.
- Variation* Supporter may kneel on one knee or both.



- Position* Supporter facing end or center.
- Explanation* Top man's weight rests on supporter's shoulder. They grasp hands for balance.
- Variation* Top man may stand, one foot on supporter's shoulder.



- Position* Supporter facing end or center.
- Explanation* Handstander's elbows are straight.
- Variations* (a) Supporter may face audience, arms sideward, one hand supporting handstander's legs.
- (b) Latter may perform a head stand.



- Position* Supporter facing end or center.
- Explanation* Top man's hands rest on supporter's thighs.
- Variations* (a) Top man may stand, face to supporter.
- (b) Supporter may sit, legs extended straight forward.



THREE-MAN POSES

1. Three-Man Pyramids, also Appropriate for a Center Group in a Larger Pyramid



a. Combinations of a center couple pose, and an individual pose.

Position Facing audience.

Explanation Top man rests knees on shoulders of supporter.



b. Combinations of a pair of individual poses and another individual pose.

Explanation Ground men rest, hands and knees apart.



c. Any of the following:

Variation End men may kneel on outside knee.



Explanation Shoulders of end men face audience.

Variation End men may kneel on both knees.



Explanation Center man holds end men around waists.

Variation Center man may take deep-knee-bend position.



Explanation Ground man rests on hands and knees, spread apart.

Variation Sitters may extend one leg horizontally forward.

Explanation Ground men rest on hands and knees, spread apart. Top man stands on upper backs of supporters.

Variation Ground men may face each other or outward.



Explanation Center man bends slightly forward. Outside hands of end men rest on floor.

Variation End men may grasp center man at shoulder. Center man does same to end men. In this fan position, end men's hands do not touch floor.



Explanation Supporters face inward, grasping center man at waist with both hands.

Variation Center man may incline forward supported by one arm of end men. These face audience, extending other (outside) arm sideways.



Explanation Supporters' shoulders face audience.

Variation Center man may stand, knees bent.



Explanation End men balance, inside feet hooked around waist of center man.

Variation Center man may grasp inside hands of end men.





Explanation End men rest, feet together.

Variations (a) End men may take extended position faces up, bodies resting on hands and heels.

(b) Center man may stand on floor between end men.



Explanation Center man stands in small of back of end men, feet of latter spread apart.

Variation End men may stand, feet together, hands braced on thighs.



Explanation Side men face inward, supporting center man with both arms.

Variations (a) Center man may execute a head or forearm stand, supporters holding ankles.

(b) Side men may kneel on inside knee.

(c) Side men may stand, feet together, facing each other, one or both hands joined across. Center man now does a hand stand against their arms.



Explanation End men grasp soles of center man's feet, drawing his legs close to their sides. Top man balances by pressing down on heads.

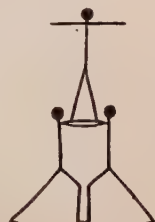
Explanation Supporters brace arms, elbows stiff, hands on each other's shoulders.

Variation Top man may stand on supporters' shoulders, inside hands of latter holding ankles for balance.



Explanation Top man stands on ground men's arms near shoulders. Ground men rest hands on each other's shoulders.

Variations (a) Ground men may stand, feet together.
(b) Top man may kneel on arms, own arms folded on chest.



Explanation Top man stands on shoulders of ground men.

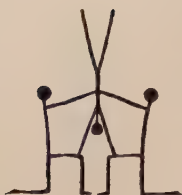
Variation Top man may kneel on shoulders, ground men kneeling on one knee or standing erect.



Explanation Group facing audience. Top man balances by pressing ankles against supporter's head.

Variation Top man may place hands on shoulders, supporter holding his ankles.





Explanation Supporters face center man, both hands grasping him at waist.

Variation Top man may perform hand stand on floor between supporters.



Explanation Top two men are sitting on shoulders of one below.

Variation Top men may perform thigh stand on one below, each being supported at the waist by one below.



Explanation Feet of end men are together.

Variations (a) End men may do head or forearm stand, center man standing in deep-knee-bend position.

(b) End men may do head, hand, or forearm stand, sides of bodies to center man.



Explanation Top men hook inside feet behind back and around waist of supporter. Center man assists balance by grasping outside legs of top men.



Explanation Ground men rest on hands and knees, spread apart. Top man's arms are across top of backs and around waists of end men.

Variation Top man may do hand stand on end men's backs, other men in a larger pyramid supporting the handstander.

Explanation Top man grasps ankles of handstanders for balance.



2. Three-Man Figures Appropriate for an End Group

a. Combinations of a couple center pose and one individual pose.



b. Any of the following:

Explanation No. 1 rests on hands and knees, spread apart. Top man stands in middle of his back.

Variation No. 3 may kneel on one knee or charge toward other couple, arms as in illustration.



Explanation Feet of handstander rest against body of top man. Latter's arms are folded on chest.

Variation Ground man may kneel on both knees, trunk erect, top man sitting on his shoulders, holding feet of handstander.



Explanation Ground man rests on hand and knees, spread apart. Stander's feet are together.

Variations (a) Stander may face others, supporting ankles of handstander at chest.
(b) Ground man may rest on hands and feet, face up.





Explanation Ground man rests on hands and knees, spread apart. Handstander rests one hand on ground man's upper back, other on his lower.

Variation Entire figure may face opposite direction.



Explanation Top man rests hands on shoulders of sitter. Latter's legs are together.

Variations (a) Charger may stand, feet together, or astride forward or sideward.

(b) Entire figure may face opposite direction.



Explanation Top man rests weight on stander's shoulders, stander assisting by holding him at shoulders. Top man rests feet over kneeler's shoulders.

Variation Kneeler may sit facing others, holding top man's feet overhead.



Explanation Top man's back is to ground, hands resting on shoulders of stander. Latter folds arms on chest. Feet of top man rest on shoulders of kneeler.

Variation Stander may face opposite direction.



Explanation Stander's feet are spread apart; handstander's feet are together.

Variations (a) Stander may kneel on one knee.

(b) Stander, carrying top man, may face opposite direction, handstander's feet resting against his back.

Explanation No. 1 rests on hands and knees, spread apart. Center man rests foot on lower back of No. 1, facing audience. Feet of handstander are crossed.

Variation Center man may stand with both feet on back of No. 1, facing handstander.



Explanation Feet of all are together.

Variation Supporter may stand, feet apart forward or sideward.



Explanation Ground man rests, hands and knees spread apart.

Variations (a) Handstander may do head stand on ground man's back.

(b) Handstander may perform hand stand, hands at hips of ground man, legs caught by stander, standing close.



3. Three-Man Figures Appropriate for a Side Group

a. Any of Section 1.

b. Any of Section 2.

c. Combinations of a couple pose, and one individual pose.

Explanation Top man's feet are together.



d. Combinations of a pair of individual poses, and another individual pose.

Explanation End men face center man.



e. Any of the following:



Explanation Center man faces audience. Kneeler's hands and knees are spread apart.

Variation Kneeler may rest on hands and knees facing audience.



Explanation No. 1 faces up, legs resting over shoulders of sitter. Latter rests hands on floor behind body, elbows straight for support.

Variation No. 1 may rest extended, face down.



Explanation Top man rests head over shoulder nearer audience, feet astride over other supporter's shoulders. He folds arms on chest.

Variation Supporters may kneel on one knee, or stand, feet astride forward.



Explanation Top man balances, hands resting on supporters' heads. No. 3 faces others.



Explanation Top man rests hands on stander's shoulders, elbows straight. Top man's legs are together. Stander's hands are down at sides.

Variation. Kneeler may rest on both knees, facing opposite direction, feet of top man resting over his shoulders.



Explanation No. 3 stands, knees well bent and spread apart, grasping partner's belt.

Variation No. 3 may hold partner, both facing audience, partner's arms extended sideways, one hand grasping handstander's legs.

Explanation Top man balances by grasping legs of ground man. Feet of both ground men are together.

Variation Top man may lie face up.



Explanation Ground man rests, hands and knees spread apart. Handstander's feet are crossed.

Variation Handstander may stand, back of body or face to audience.



Explanation Sitter assists top man to balance by grasping ankles.

Variation Entire figure may face audience.



Explanation Ground man's legs and arms are well spread.

Variation Headstander may stand, head resting between spread legs of ground man.



Explanation Top man assists in balancing handstander by holding his ankles.

Variation Charger may kneel on hands and knees, top man resting one foot on his back.



Explanation Stander's feet are spread apart side-ward, arms folded on chest. Handstander's feet are together.

Variation Sitter may rest, back to stander, facing handstander.





Explanation Stander assists horizontal one by pulling down on his legs. Stander's legs are spread apart.

FOUR-MAN POSES

1. Four-Man Pyramids, Also Appropriate for a Center Group in a Larger Pyramid



a. Combinations of a pair of individual poses as a center group and another pair of individual poses as ends.



b. Combinations of one couple center pose, and a pair of individual poses, as ends.



c. Combinations of one three-man pyramid as a center group, and one individual pose.

Explanation Ground men rest on hands and feet, spread apart.

d. Combinations of a pair of couple center poses.

Explanation Supporters stand facing each other, holding top men at knees for balance. Top men rest one knee on each shoulder.



e. Any of the following:

Explanation End men face each other.

Variation End men may bend trunk backward, arms overhead in line with trunk.



Explanation Ground men rest on hands and feet, spread apart.

Variation Ground men may face audience, top men standing on backs, feet apart sideways, inside arms forming arch, outside hands on hips.



Variation Center man may stand, feet together, outside hand of end men resting on ground.



Explanation Entire pyramid faces audience. Man on all fours rests, hands and knees spread apart.

Variation Rear supporter may stand, feet together.





Explanation Legs of handstanders may be together or apart.

Variation End men may kneel on outside knee.



Explanation Ground man rests on hands and knees, spread apart.

Variation Top man may stand erect, feet resting on knees of end men.



Explanation Hands of end men rest on each other's shoulders. Ground man is in front of standers, resting on hands and feet, spread apart.

Variation Ground man may do hand stand against arms of standers.



Explanation Standers, feet astride, pull down on top men's legs with both hands.

Variation Top men may sit on shoulders, trunk bent forward, arms arched in center. Standers slightly forward.



Explanation Top man kneels on arms of end men. Hands of latter rest on each other's shoulders.

Variation Handstander may rest feet over end men's bent knee and lay out forward, face down, hands resting on ground.

2. Four-Man Figures Appropriate for an End Group

- a. Combinations of two couple poses (one center and one end pose).

Explanation Shoulder sitter folds arms on chest. No. 4 places hands on hips.



- b. Combinations of one three-man end or side figure and one individual end pose.

Explanation Top man places foot on stander's shoulder nearer audience.



- c. Any of following:

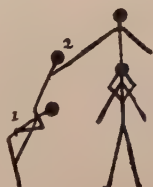
Explanation No. 2 faces audience, No. 4 rests on hands and knees, spread apart.

Variation No. 1 may take deep-knee-bend position, No. 4 facing center of pyramid.



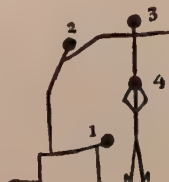
Explanation No. 1 braces body by placing hands on thighs, elbows straight.

Variation No. 2 may sit facing opposite direction (end), bending backward, arms overhead.



Explanation No. 1 rests on hands and knees, spread apart.

Variation Nos. 3 and 4 may face other couple, Nos. 2 and 3 joining hands.





Explanation Top man rests hands on shoulders of stander.

Variations (a) Legs of top man may rest over shoulders of No. 2.
(b) No. 2 may kneel on both knees.



Explanation No. 1 presses down on legs of sitter.

No. 4 rests on hands and knees, spread apart.

Variations (a) Sitter may rest facing No. 1, bending backward.
(b) No. 3 may face center of pyramid, arms extended forward upward.



Explanation Hands of No. 2 rest on shoulders of sitter.

Variations (a) Sitter may rest on hands and knees, facing end.
(b) No. 4 may stand, feet together.



Explanation Hands of top man rest on shoulders of No. 4. Nos. 2 and 4 fold arms on chests, and stand feet together or apart.

Variation Nos. 2 and 4 may stand, feet astride forward.



Explanation No. 4 stands, feet apart sideways.

Variation No. 2 may do hand stand, legs held against chest of No. 4, who bends arms upward.

Explanation Ground man rests on hands and feet, spread apart.

Variations (a) No. 1 may kneel on one knee.

(b) Handstander may perform a head stand, No. 3 kneeling on one or both knees.



Explanation Ground man rests on hands and knees, spread apart.

Variation No. 3 may do a head stand on back of ground man.



3. Four-Man Figures Appropriate for a Side Group

a. Combinations of one couple center pose and a pair of individual poses as ends.

Explanation Center men rest on hands and knees, spread apart.



b. Combinations of one three-man pyramid and one individual pose.

Explanation Ground man rests on hands and knees, spread apart.



c. Any of Section 1.

d. Any of Section 2.

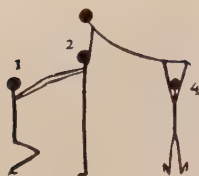
e. Any of the following:

Explanation Handstanders' feet are together.

Variations (a) Supporters may stand back to back, or feet together, or in deep-knee-bend position.

(b) Handstanders may execute head stands, or stand, legs separated.





Explanation Hands of top man rest on shoulders of No. 2.

Variations (a) No. 4 may face No. 2, feet of top man resting over shoulders of No. 4.

(b) No. 1 may charge toward No. 2 or kneel on one knee.



Explanation Ground man rests on hands and knees, spread apart. Legs of sitter are locked around leg and arm of ground man. No. 2 stands on thighs of sitter.

Variation Handstander may face opposite direction.



Explanation No. 3 rests feet over shoulders of No. 2. Ground man rests on hands and knees, spread apart.

Variations (a) No. 2 may stand, feet astride forward.

(b) Kneeler may face audience on hands and knees.



Explanation No. 1 faces audience (shoulders front). Ground man kneels on hands and knees, spread apart. Handstander crosses feet.

Variation No. 1 may kneel on outside knee.

Explanation Shoulders of kneeler face audience.

Variations (a) Kneeler may rest on both knees.

(b) End men may perform hand stands, backs to kneeler instead of facing him.



Explanation Top man rests weight on inside shoulders of front couple, his knees astride and resting on shoulders of rear man. Partners are about a foot apart. Hands of supporters may be placed on hips.

Variation This may be used as a walking pyramid.



FIVE-MAN POSES

Five-Man Pyramids and Figures

a. Combinations of a pair of couple end poses and one individual pose as a center.

Explanation Knees of ground men are slightly apart.



b. Combinations of one four-man center pyramid and one individual pose.

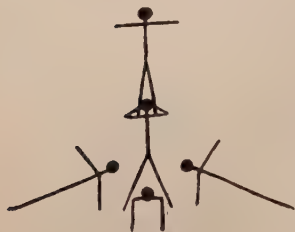
Explanation Ground man rests in front of stander on hands and feet, spread apart.





c. Combinations of one three-man center pyramid and a pair of individual poses as ends.

Explanation Feet of handstanders are crossed.



d. Combinations of one couple center pose, a pair of individual poses as ends and another individual pose.

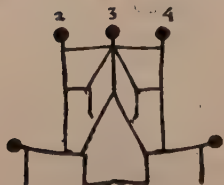
Explanation Ground man rests in front of stander on hands and knees, spread apart.



e. Any of the following:

Explanation End men rest outside hands on floor.

Variation Men may stand closer together, hands grasping partners' shoulders. In this case, hands of end men do not reach the floor, but are placed on hips.



Explanation No. 3 supports Nos. 2 and 4 under knees. Ground men rest on hands and knees, spread apart.

Variations (a) Ground men may face audience.

(b) Nos. 2 and 4 may bend backward, arms overhead in line with trunk.

Explanation Nos. 1 and 2 stand about a foot apart. Top man rests, elbows straight, on inside shoulders of Nos. 1 and 2. Sides of all are to audience. Ground man rests on hands and knees, spread apart.

Variations (a) This may be used as a walking pyramid.
 (b) Hands of Nos. 1 and 2 may be on hips, at sides, or assisting top man.
 (c) Entire pyramid may face audience.



Explanation Shoulders of all face audience.

Variation Supporters may stand in deep-knee-bend position.



Explanation Ground man rests on hands and knees, spread apart.

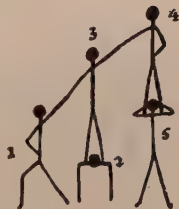
Variation End men may perform hand stand, or head stand, back of bodies to sitters.



Explanation No. 1 stands, shoulders facing audience.

No. 2 rests on hands and knees, spread apart.

Variation No. 1 may kneel on both knees, No. 2 kneeling on one knee, No. 3 sitting on his shoulders, No. 4 sitting on shoulders of No. 5.





Explanation Ground men rest on hands and feet, spread apart.

Variations (a) End supporters may kneel on hands and knees, faces down.
(b) Handstanders may stand, backs to center man.



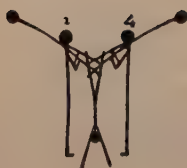
Explanation Nos. 2 and 4 stand opposite each other, sides to audience. Their arms (No. 2's right and No. 4's left) form a straight line across. A hand stand is done at the joined hands, directly in front of top man.

Variation No. 1 may do a hand stand, front of body to audience.



Explanation Sides of all are to audience. Top man rests weight of arms on inside shoulders of front couple, knees resting on inside shoulders of rear couple. Partners stand about a foot apart sideways, hands at sides.

Variation This may be used as a walking pyramid. Hands of supporters may be on hips, at sides or assisting top man.



Explanation Top men sit astride shoulders of Nos. 2 and 4, arms folded on chests. Nos. 2 and 4 press down on legs of top men.

Variation Nos. 2 and 4 may kneel on one knee, handstander hooking legs over legs of top men at intersection point, and laying out forward, head to audience, weight resting on hands.

Explanation Supporters bend backward, balancing kneestanders. Center man does hand stand against intersecting arms.



Explanation No. 2 stands on chest of No. 1. No. 3 performs a head stand between spread knees of No. 1.

Variation No. 3 may do a hand stand on thighs of No. 1.

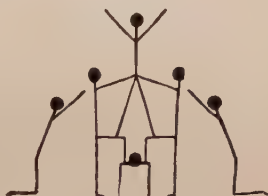


SIX-MAN POSES

Six-Man Pyramids

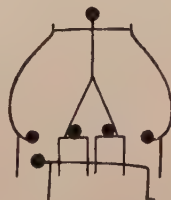
a. Combinations of one four-man center pyramid and a pair of individual poses as ends.

Explanation Center ground man rests on hands and knees, spread apart.



b. Combinations of one three-man center pyramid, a pair of individual poses as ends, and another individual pose.

Explanation Center ground couple rest on hands and knees, spread apart. Center ground individual rests face up on hands and feet, spread apart.



c. Combinations of a pair of couple center groups, and a pair of individual poses as ends.

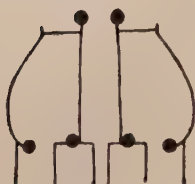
Explanation Center standers brace themselves by resting hands on knees, feet spread apart.





d. Combinations of a pair of couple end groups, and a couple center group.

Explanation End ground men rest on hands and knees, spread apart. End sitters balance by winding legs around legs of supporters. Center ground man folds arms on chest.



e. Combinations of a pair of three-man end figures.

Explanation Center ground men rest on hands and knees, spread apart. Top men stand. feet apart.

f. Any of the following:



Explanation Sitters wind legs around legs of supporters. Center standers' feet are apart. Chargers place hands on center men's hips.

Variation Chargers may kneel on one knee, top men sitting on their shoulders.



Explanation Ground men rest close on hands and knees, spread apart. Inside knees of second layer men rest on center ground man's back.

Variation Top man may kneel like others.

Explanation Ground men rest on hands and knees, spread apart. Top center man kneels on upper back of ground man.

Variation End standers may stand, both feet on supporters' backs, facing inward or audience, holding top kneeler's hands.



Explanation End ground men rest on hands and knees, spread apart. Center supporter grasps legs of top standers. They place hands on top sitter's shoulders. Latter folds arms on chest.

Variation End kneelers may face audience.



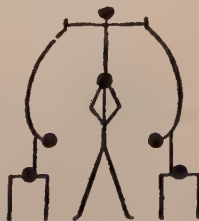
Explanation End ground men rest on hands and knees, spread apart. Top center man stands on shoulders of ground man.

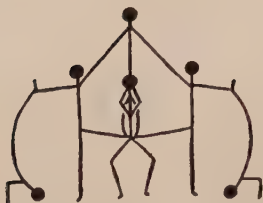
Variations (a) End ground men may face outward or toward audience.
(b) Top man may sit on supporter's shoulders.



Explanation End ground men rest on hands and knees, spread apart. Center ground man folds arms behind back.

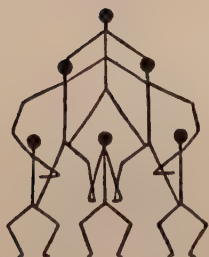
Variations (a) End ground men may face outward.
(b) Handstanders may perform head stand, feet grasped by sitter.





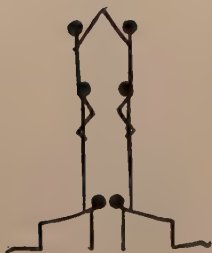
Explanation Center ground man holds inside feet of sidestanders in front of waist, shoulders of latter facing audience.

Variations (a) Sidestanders may face center man, hands on hips, headstanders standing close, feet resting against their backs. (b) End men may do handstand, feet resting against backs of standers.



Explanation Top man balances by placing hands on heads of side men. Elbows of center ground man are extended. Weight of side kneestanders is on thighs of end men.

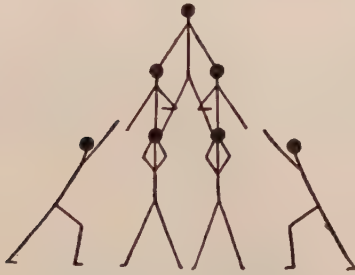
Variation End standers may kneel on hands and knees facing audience, side top men facing inward, both hands grasping top center man's waist.



Explanation Men standing on ground men's backs hold sitters' legs from behind. Top men clasp each other's hands for balance.

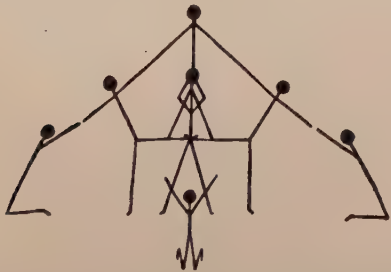
PYRAMIDS OF SEVEN, EIGHT, OR MORE MEN

1. Seven-Man Pyramids



a. Combinations of one five-man center pyramid, and a pair of individual end poses.

Explanation Top man stands high on thighs of sitters, balancing by placing hands on their heads. Ground supporters wind arms around sitters' legs behind backs.



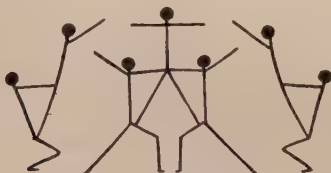
b. Combinations of one four-man center pyramid, a pair of individual end poses, and another individual pose.

Explanation Center stander supports side men's inside legs (at knee), crossed behind his back. End men rest on lower legs, knees slightly spread.



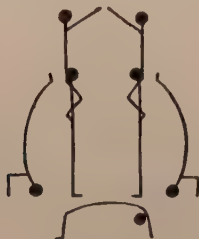
- c. Combinations of a pair of three-man center pyramids, and one individual center pose.

Explanation Center man does a head stand, back to audience. Hand of end man of each "fan" rests on ground.



- d. Combinations of one three-man center pyramid, and a pair of couple end poses.

Explanation End men stand, knees spread apart, top men resting high on thighs. Center men face audience.

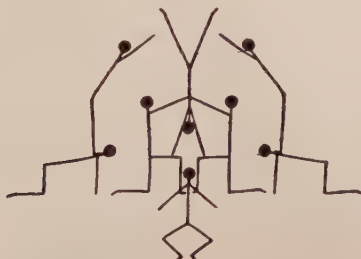


- e. Combinations of a pair of couple center poses, a pair of individual end poses, and another individual pose.

2. Eight-Man Pyramids

- a. Combinations of one four-man center pyramid, and a pair of couple end poses.

Explanation Ground men rest on hands and knees, spread apart. End sitters wind legs around outside arm and leg of supporters.



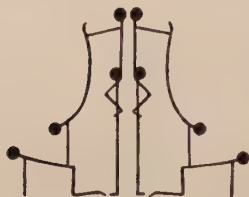
- b. Combinations of one three-man center pyramid, a pair of couple end poses, and an individual pose.

Explanation End men rest on hands and knees, spread apart. Hand-stander is supported by double hand grasp of kneelers.



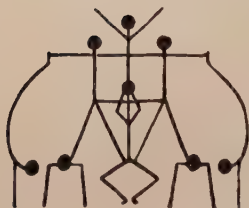
- c. Combinations of a pair of three-man center pyramids, and a couple center pose.

Explanation Side supporters brace by standing, feet well spread, hands just above knees, elbows straight. Center stander balances top man on shoulders by grasping his ankles.



d. Combinations of a pair of four-man end figures set side by side.

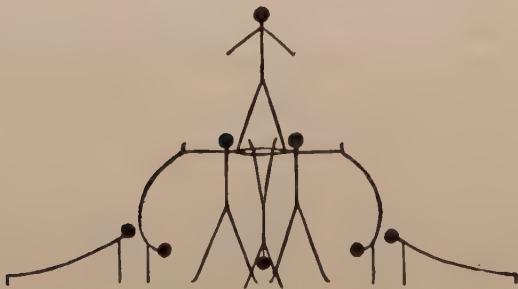
Explanation End ground men rest on hands and knees, spread apart. Center ground men stand, feet apart, holding legs of top men behind backs.



e. Any of the following:

Explanation Side center ground men rest on hands and knees, spread apart.

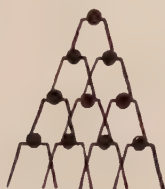
Variation Top standers may stand, both feet on back of ground men, facing and supporting end handstanders.



Explanation Top man stands on shoulders of center standers. Center ground man does hand stand against crossed arms of center standers.

Variation Center standing couple may face each other, hands on each other's shoulders, top man standing on their arms. Handstanders' feet rest against center couple's backs. Front center handstander does hand stand against arms.

3. Pyramids of Nine or More Men



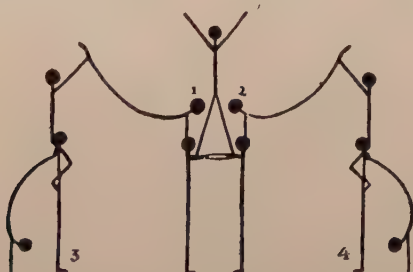
Explanation Men of each tier rest on hands and knees, close together.

Variation Top man may stand erect.



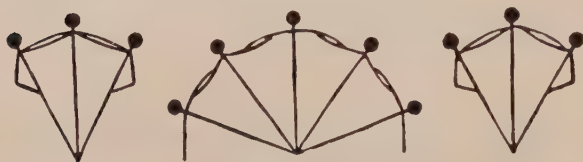
Explanation Center ground couple rests on hands and knees, spread apart.

Variation Center top man may stand, feet on backs of ground men, arms extended upward.



Explanation Top man stands on arms of center ground couple. Latter place hands on each other's shoulders. Hands of Nos. 1 and 2 rest on shoulders of center ground standers.

- Variations* (a) Top man may kneel on arms of center ground couple.
 (b) Feet of Nos. 1 and 2 may rest over sitters' shoulders.
 (c) Nos. 3 and 4, with sitters, may face outward, hands supporting handstanders; feet of Nos. 1 and 2 resting over sitters' shoulders.



Explanation Hands of center five reach to next one's elbows; all elbows extended. Hands of end men rest on floor. Hands of side three reach to each other's shoulders.

Variation Hands of end men of side three may touch floor, all joining hands, elbows extended.

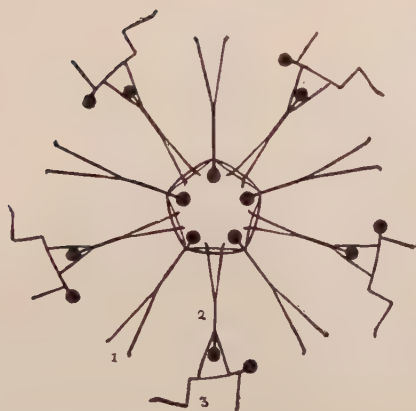


Explanation Center ground couple rest on hands and knees, spread apart.



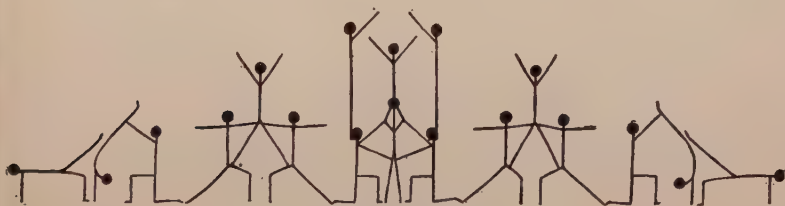
Explanation Center ground man rests on hands and knees spread apart, one next above doing likewise.

Variation Three center men may sit on each other's shoulders.



Position Top view, except No. 1's, who stand erect, and No. 3's.
Explanation There are five each of Nos. 1, 2, and 3, making fifteen in all.

All No. 1's stand in circle, hands on each others' shoulders. No. 3's rest on hands and knees between two No. 1's and about four feet out from the hub. No. 2's rest hands on backs of No. 3's, feet over arms of two No. 1's. At signal, wheel turns slowly counter clockwise (right), No. 1's sidestepping, No. 3's crawling on hands and knees.



Explanation Extreme end men rest on hands and one foot, face up. Center top standers balance by pressing legs against kneelers' heads. Center ground stander folds arms behind his back, holding sitter's legs.

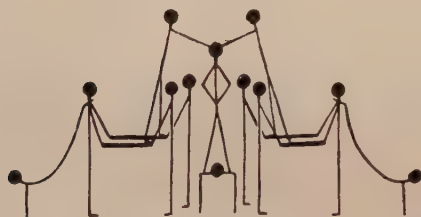
Variations (a) Center top sitter may stand on ground stander's

shoulders, center top standers sitting on kneelers' shoulders.

(b) Extreme end men may rest face down, extending one leg obliquely upward.

PYRAMIDS USING APPARATUS

Wands



Explanation Center ground man rests on hands and knees, spread apart.

Variation Center ground man may stand, top man sitting on his shoulders, arms sideways, men standing on wands grasping his hands.



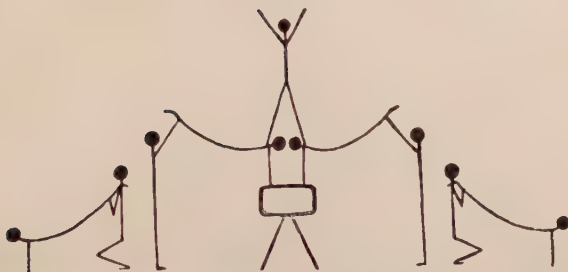
Explanation Center man hangs from knees.

Variations (a) Center man may take front-rest position on the wand, elbows straight.

(b) Center man may "bend the crab" on the wand.

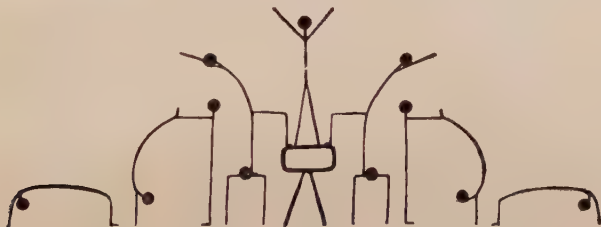
(c) Center man may do hand stand against the bar.

Buck



Explanation Feet of end ground men rest over shoulders of knee benders.

Variation Feet of couple on buck may rest over shoulders of side standers.



Explanation Ground couple next to buck rest on hands and knees, spread apart.

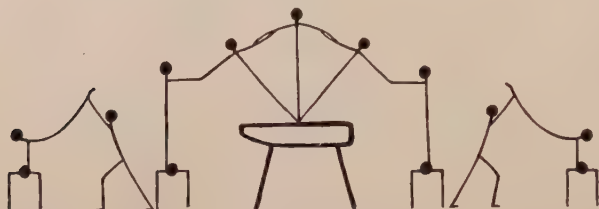
Variation Center man on buck may do a hand stand, supported at waist by adjacent couple.

Horse



Explanation Center man on horse performs a head stand. End men balance forward on one foot.

Variation Side couple on horse may kneel, supporting center man performing a hand stand.



Explanation Ground couple on sides of horse rest on hands and knees, spread apart; end men, the same.

Variation Ground couple on sides of horse may kneel on one knee facing horse, top men sitting on their shoulders.

Parallel Bars



Explanation Top center couple rest on hands and knees, spread apart. End ground man rests on back, knees up and spread apart, partner resting hands and shoulders on ground man's knees.

Variation Hanging men under bars may rest heels on floor, body well arched upward.



Explanation End ground couples rest on hands and knees, spread apart. Top center couple perform shoulder stands.

Variation Top center couple may stand upright on bars, slightly apart, arms forming arch overhead.

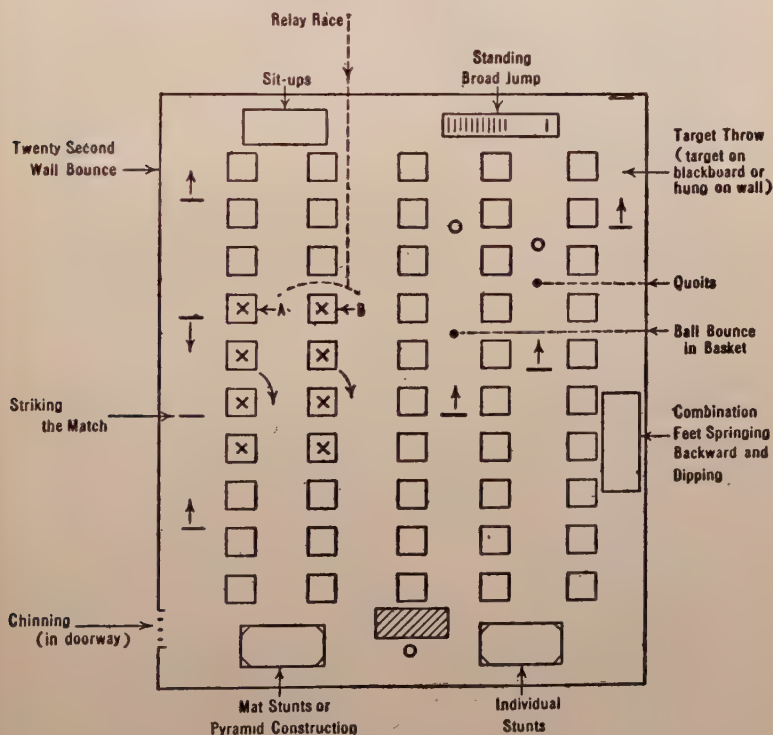
APPENDICES

APPENDIX A

CLASSROOM ORGANIZATION AND ACTIVITIES

Individual Stunts

These stunts should be executed in the front of the room near the teacher's desk. Those marked (M) require a mat (3' x 6'). It is suggested that an old window shade, rug, muslin, or paper, be used as a



PLAN SHOWING HOW CLASSROOM MAY BE USED FOR STUNTS

floor covering when the stunt requires the hands or clothing to touch the floor. The lists are graded.

Achievement stunts

	PAGE
Free Standing	33
Chicken Walk	34
Novelty Walk	35
Balance Touch	35
Tumbler	36
Rope Stunts	36
Balance Touch	37
Crane Twist	37
Lead Feet	37
Wall Snap to Feet	38
Strong-Arm Hang	38
Three-Chair Layout	38
Broom Raise	40
Bottle Balance	40
Aero Dive	41
Cut the Cane	41
Back Breaker (<i>M</i>)	42
Heel Click	42
Knee Dip (<i>M</i>)	43
Cork Screw	43
Wand Serpentine	43
Simple Wand Twist (Wand Serpentine)	44
Rising Sun	45
Acrobatic Dance Steps, all, for example:	
Frog Leap	45
Russian Rabbit	45
Kangaroo Leap	45
Bear Turn	45
Pony Stride	46
Mule Kick	46
Horse Hop	46
Donkey Drive	46

	PAGE
Chair Creeper	46
Heel Jump	47
Scout Carry	48
Fireman's Carry (Scout Carry)	48
Front Dip	48
Elbow Dip	49
One-Leg Squat	50
Fish-Hawk Dive	51
Elephant Amble	52
Chair-Back Jump	52
Pick Me Up	53
Seal Slap	53
Cork Push	54
Chair Jump	54
Cross Dip	54
Tip Up	55
Camel Waddle	56
Human Knot	56
Couple-Hang Carry	57
Ankle Throw	58
Arch Stand (<i>M</i>)	58
Corner Crawl	59
Tumble-Down Chair (<i>M</i>)	60
Chair-Straddle Leap	60
Stand the Stiff	61
Wand Corner Bend	62
Legging the Chair (Wall Pivot)	63
Chair Crawl	63
Hopping Over Leg	63
Chair Lift	64
Broom Lever	65
Hand Stand Against Wall	65
Greet the Toe	66
Dutch Jump	67
Jump Stick	67

	PAGE
Jumping Through Hands (Jump Stick)	68
Movie Carry	68
Chest Stand on Chair	68
Chair Roll (<i>M</i>)	68
Hand Stand on Chair	69
<i>Competitive stunts</i>	
Wall Dipping	70
Wall Spring	71
Head Push	71
Sit Up	72
Combination Feet Springing Backward and Dipping . . .	73
Scales	74
Knee Mark	75
Under the Bridge	75
Squat Reach	76
Long Reach	77
Top	78
Stiff-Knee Pick-up	79
Stiff-Knee Twist (Stiff-Knee Pick-up)	79
Balancing Wand	80
Brick Hop	82
Distance Pole Vault (<i>M</i>)	83
Chair Backward Bend	84
Stiff-Knee Seat	85
Juggling	86
Body Phlange	86
Spider Bend	88
Coin Catch	88
Backward Bend (<i>M</i>)	89
Monkey Mark (<i>M</i>)	90

Combat Stunts

The following contests may be conducted in the front of the classroom, at the side of the teacher's desk. Those marked *M* require a mat. The list is graded.

	PAGE
Hand Slap	95
Thunder Clap	95
Crane Slap	96
Fist Fight	97
Open Sesame	97
Knee Spread (Open Sesame)	97
Jug Handle	98
Spread the Eagle	98
Crown Lift	98
Finger Fall	99
Fencing	99
Stool Tilting (Foul Fencing)	106
Going Down (<i>M</i>)	106
Cock Fight	107
Hand Wrestling	108
Toe Wrestling	108
Tumble Teeth	108
Knocking off Hat	109
Open-Hand Boxing (Variations)	110-111
Elbow Wrestling	111
Butcher's Grip	113
Wrestler-Hold Wrestle	114
Head Pull	114
Stick Stand	115
Cane Tussle	118
Bull Neck	119
Japanese Wand-Tussle	119
Wand Leveler (Japanese Wand-Tussle)	120
Japanese-Stick-Twister	120
Rock Wrestle	121
Wand Pull (Rock Wrestle)	121
Swat the Fly (<i>M</i>)	122
Dog Fight (<i>M</i>)	123
Medicine-Ball Push	125
Wrist Wrestle	125

Mat, Agility, and Tumbling Stunts

The following movements may be executed in front of the room near the teacher's desk. A mat is needed to lessen the jars in landing and to prevent disturbance of the class below. The lists are graded.

Individual mat stunts

	PAGE
Jumpings	235
Hoppings	235
Leapings	235
Steppings	236
Backward Movements	237
Side Jumps and Hops	238
Deep-Knee Walk and Hop	238
High Jumps	238
Dog Walk	239
Three-Legged Walk	239
Side Walk	239
Log Roll	240
Broncho Jump	240
Leg Twirl	240
Stunt Stand	240
Rolling Log	241
Forward Roll	242
Backward Roll	243
Sit down and Roll	244
Forward and Backward Roll	244
Jumps, Leaps, Hops, and Runs with Roll-overs	245
Jack Knife	245
Neck Stand	246
Lever	247
Hand Balance, Knees Against Elbows, or Tip-up	247
Frog Jump	248
One-Hand Chest Dip	248
Dead Man's Fall	248
Squat Kneel	248
Snake	249

APPENDIX A

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	PAGE
The Curl	249
Knee Snap	249
Knee Walk	250
Forward Roll to Knees, and Jump to Stand	251
Knee Jump and Walk	251
Human Rocker	251
Body Bounce	252
Body Slide (Body Bounce)	252
Shoulder Bounce	252
Arch Rest Spring	252
Head Stand	253
Forearm Balance	254
Bridge	255
Pep Turn	255
Front-Leg Cut	256
Sitting Bull	256
Snap	257
Crab Bend	259
Upstart, Kip, or Nip-up	261
Hand Stand (with support)	261

Companion stunts

Companion Walk	268
Hobby Horses	268
Coffee Grinding	269
Twister	270
Back Stand and Sit	270
Tête-a-tête	270
Back-Roll Somersault	271
Double Spring Seat	272
Cradle Rock	273
Mount to Shoulder Seat	273
Daddy's Back Stride	276
Daddy's Front Stride (Daddy's Back Stride)	276
Camel Walk	277
Elephant Walk	278
Ankle Throw to Feet	279

Athletics

	PAGE
Backward Jump (on side, or in the front or rear of room)	357
Baseball Pitching (in an aisle; diagram on the front or rear wall or blackboard)	358
Golf (in the front of room)	371
Hitch and Kick (on the side or front of room)	373
Standing Broad Jump (on the side or in the front or rear of room)	387
Standing Hop, Step, and Jump (on the side of room)	389
Three Standing Hops (on the side of room)	392
Three Standing Jumps (on the side of room)	393

With slight modifications and under right conditions any of this series of walking and running races may be practiced in the hallway:

Hurdle Race	373
Potato Race	379
Relay Race	379
Sprint	387
Three-legged Race	392
Walking Race	394

Miscellaneous Self-testing Activities

The list is graded in difficulty.

Ball Bounce in Basket (in an aisle or side, front, or rear of room)	398
Bull's-Eye (in an aisle; target on the front or rear wall or blackboard)	399
Basketball Throw for Accuracy (in an aisle; target on front or rear wall or blackboard)	400
Quoits (in an aisle, or side, front, or rear of room)	401
Striking the Match (on the side or in the front or rear of room)	401
Reach Jump for Height (on the side or in the front or rear of room)	403
Lassoing (in an aisle, or side, front, or rear of room)	405

Carpentering (on the side or in the front or rear of room) .	408
Twenty-Second Wall Bounce (in an aisle or other convenient place)	409
Chinning (in the doorway)	410
Knee Raising (on the side or in the front or rear of room) .	411
Deep-Knee Bending (on the side or in the front or rear of room)	411
Rising on Toes (on the side or in the front or rear of room) .	411

Pyramids

Many of the couple and three-man poses, figures, and pyramids may be practiced and performed in the front of a classroom. A mat should always be used for this sort of work.

The teacher is referred to the illustrations covering the divisions stated above under "Pyramids," Chapter X, page 412. For concrete suggestions, see pages 423 to 440.

Some of the Stunt Races may be practiced in the hallway adjoining the classroom. This is feasible, if the group is small and if the members wear rubber-soled slippers and are reasonably quiet.

APPENDIX B

WAND STUNT DRILL

(A triple-partner drill)

<i>Sex</i>	Either.
<i>Number</i>	Any multiple of three.
<i>Costume</i>	Dark stockings, trousers (bloomers) and tie; white waists (middies) and sneakers.
<i>Music</i>	A stirring march.
<i>Time</i>	Five minutes.
<i>Formation</i>	Open order, viz.: 1 x 2 3 y 4

1 x 2 3 y 4



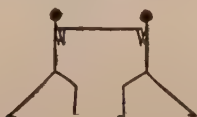
audience

(Partners are 1, x, and 2; and 3, y, and 4. Numbers 1 and 4 hold wand perpendicularly at shoulders with outside hand.)

In the drill, *x* and *y* are the light men and perform the stunts while 1, 2, 3, and 4 are the strong men and do the holding. The drill is here described for one set of three (1, *x*, and 2) only. Other groups do exactly alike. Each stunt may be repeated once.

Stunts

- | | | |
|----------------------|---|----------------------|
| 1. <i>Front Rest</i> | Numbers 1 and 2 turn inward toward each other with 4 steps, <i>x</i> moves slightly backward with 4 steps | COUNTS
1, 2, 3, 4 |
| | Number 1 throws the wand across to his partner (2) <i>on count 5</i> . <i>x</i> grasps the wand held horizontally in front of him on count 5 | 5, 6, 7, 8 |
| | The wand is held parallel to the floor resting on the heel of the hands, palms up, numbers 1 and 2 bracing themselves firmly in a charge position, keeping elbows close to the sides. | |



- | | |
|---|------|
| <i>x</i> jumps to a front-rest position <i>on count 9</i> , thighs resting against the bar, body resting on the hands | 9-24 |
|---|------|



- | | |
|---|----------------|
| <i>x</i> dismounts <i>on count 25</i> | 25, 26, 27, 28 |
| All mark time in original places | 29, 30, 31, 32 |
| (Number 1 recovers the wand to outside shoulder, number 2 helping by a slight upward push on the wand in the direction of his partner.) | |

Total	32 counts
-----------------	-----------

2. <i>Leg Lay-out</i>	Numbers 1 and 2 turn inward, same as above, <i>x</i> moving backward	COUNTS 1, 2, 3, 4
	Number 1 throws wand across <i>on count</i> 5, number 2 catching it, same as above, <i>x</i> grasping bar <i>on count</i> 5	5, 6, 7, 8
	<i>x</i> throws one leg over bar between the hands <i>on count</i> 9, hooking the knee, and lays out horizontally backward . . .	9-24



<i>x</i> dismounts <i>on count</i> 25	25, 26, 27, 28
All mark time in original places . . .	29, 30, 31, 32
Total	<u>32 counts</u>

3. <i>Knee Hang</i>	Counts 1 to 8, same as above	1-8
	<i>x</i> throws both legs over bar <i>on count</i> 9 and hangs head down by the knees, arms folded on chest	9-24



<i>x</i> dismounts <i>on count</i> 25	25, 26, 27, 28
(Dismount may be made by placing hands on floor and lowering feet.)	
All mark time in original places . . .	29, 30, 31, 32
Total	<u>32 counts</u>

4. <i>Crab Bend</i>	Counts 1 to 8, same as above	1-8
	<i>x</i> throws feet upward, insteps to far side of bar <i>on count</i> 9, pushes body through	

A HANDBOOK OF STUNTS

between the hands and bar to "Crab-Bend" position (side view) COUNTS
9-24



x dismounts *on count* 25 25, 26, 27, 28
All mark time in original places . . . 29, 30, 31, 32
Total 32 counts

5. *Hand Stand* Counts 1 to 8, same as above for numbers 1 and 2. *x* walks under bar, turns around and faces it 1-8
x performs a hand stand on the floor *on count* 9, resting legs against bar. 9-24



x dismounts *on count* 25 25, 26, 27, 28
(A slight push of the bar against the legs causes *x* to fall backward, landing on his feet.)
All mark time in original places . . . 29, 30, 31, 32
Total 32 counts

6. *Back Rest* Number 2 drops to hands and knees facing audience. *x* walks four short steps toward number 2. Number 1 lowers wand, grasping it horizontally at thigh level, at the same time walking toward number 2 . . . 1, 2, 3, 4
x places hands on back of number 2 *on count* 5, at the same time raising one leg backward off the floor, knee bent slightly. Number 1, *on count* 5, hooks wand under *x*'s instep 5, 6, 7, 8

Number 1 throws *x*'s legs upward *on* COUNTS
count 9 9-24



x dismounts *on count 25*, unhooking the
 legs from wand 25, 26, 27, 28
 All mark time in original places . . 29, 30, 31, 32
 Total 32 counts

(The drill may be finished off by children
 executing a pyramid with or without use
 of wands. See "Pyramids," Chapter X,
 page 412.)

APPENDIX C

HUMAN STUNT DRILL

<i>Sex</i>	Either.
<i>Number</i>	Any multiple of twelve.
<i>Costume</i>	Dark stockings, trousers (bloomers), and tie; white waists (middies) and sneakers.
<i>Music</i>	Patriotic march.
<i>Time</i>	6 minutes.
<i>Drill</i>	1. Marching Evolutions. 2. Stunts Drill. 3. Pyramid.

1. Marching Evolutions

<i>Formation</i>	right	center	left
	squad	squad	squad
	XXXX	XXXX	XXXX
	1 2 3 4	1 2 3 4	1 2 3 4
		↓	
		audience	

Note

Line of twelve standing *shoulder to shoulder* in middle of platform, facing audience. The members are arranged so that the shortest are on the extreme ends of the line, the tallest in the middle.

	COUNTS
<i>Evolution 1.</i> All mark time in place 8 steps	8
All march 8 short steps forward	8
All mark time in new place 8 steps	8
All march 8 short steps backward to original position	8
Grand total	<u>32 counts</u>

<i>Evolution 2.</i> A. All 3 squads execute a full circle to the right (each four or squad pivoting around its own number 1, taking 4 counts to a quarter circle)	16
B. Squads execute a full circle left, each squad pivoting around its own number 4	16
Grand total	<u>32 counts</u>

<i>Evolution 3.</i> A. (1) Outside squads, a full circle outward (right squad pivoting around its number 1, left squad pivoting around its number 4)	16
(2) At the same time center squad marches 4 steps forward	4
Numbers 1, 2, 3, and 4 open order by two's, facing away from each other	4
The two's close order	4
Finally, the squad marches 4 steps backward to original position	4
Total	<u>16 counts</u>

B. Outside squads execute a quarter circle COUNTS
 inward (right squad pivoting around num-
 ber 4, left squad pivoting around number 1),
 at the same time, center squad marches
 backward 4 steps 4
 Outside squads open by two's, facing away
 from each other. At the same time, center
 squad opens order by two's, facing away
 from each other 4
 All three squads close order, forming four's 4
 All squads return to original straightline
 position (outside squads pivot backward, cen-
 ter squad marches 4 steps forward). . . 4

Grand total 32 counts

Evolution 4.

A. (a) Numbers 1 of each squad march 4
 steps obliquely forward to the left to a point
 about four feet directly in front of their own
 number 4 (facing audience). Others stand
 still 4
(b) Numbers 2 now take 4 steps obliquely
 forward to a place just back of number 1
 (starting first step with a stamp) . . . 4
(c) Numbers 3 then march behind their num-
 ber 2 4

The formation is now:

4	4	4
3	3	3
2	2	2
1	1	1
audience		

(d) Finally, all mark time 4 counts in place 4

Total 16 counts

A HANDBOOK OF STUNTS

B. (a) Every individual now turns a complete circle to the left, taking 2 counts to a quarter circle (8 stamps) arriving in same formation as in (c) above 8

(b) And finally numbers 1, 2, and 3 of each squad march 8 steps obliquely backward to the right, arriving in original straight line position 8

Total	16 counts
-----------------	-----------

Grand total	32 counts
-----------------------	-----------

16 counts are now allowed for the boys to march to open order position for the Stunt Drill:

X	X	X	X	X	X
1	2	3	4	5	6

X	X	X	X	X	X
1	2	3	4	5	6



audience

2. Stunt Drill

(To a lively march or one-step music)

Note

The drill requires numbers 2 and 5 to be slightly lighter in weight than the others. Also, numbers 1, 3, and 5 must be able to perform a hand stand on the floor, supported by the legs, each by a partner. Some stunts are executed by two's, others by three's.

1. *Over Backs* (Two-boy stunt).

COUNTS

A. Numbers 1, 3, and 5 turn and march four steps inward toward their partners (2, 4, 6). Numbers 2, 4, 6 bend over and make a "back" on count 1

1, 2, 3, 4

Odd numbers place hands on partners' backs <i>on count</i> 5 and hold to count 8 .	COUNTS 5, 6, 7, 8
Odd numbers jump over backs <i>on count</i> 9	9, 10, 11, 12



Odd numbers walk a pace away from partners and face front. Partners (downs) stand up and mark time in place . . .	13, 14, 15, 16
B. Odd numbers repeat same, returning to original positions	1-16
Total	32 counts
Even numbers now repeat A and B .	32 counts

2. *On Backs* (Two-boy stunt).

Numbers 1, 3, 5 march four steps to a point just back of partners (2, 4, 6). Numbers 2, 4, 6 spring feet slightly apart <i>on count</i> 1 and place hands on knees . .	1, 2, 3, 4
Odd numbers place their hands on partners' backs <i>on count</i> 5 and hold to count 8. Even numbers prepare to catch partners	5, 6, 7, 8
Odd numbers jump on backs (small of back) <i>on count</i> 9 and stay to 24, arms raised sideways, chest and head up .	9-24



The "backs" grasp "riders'" legs.	
"Riders" dismount <i>on count</i> 25 . . .	25, 26, 27, 28
Odds march back to place, evens mark time	29, 30, 31, 32
Total	32 counts

3. *Knee Stand* (Three-boy stunt).

COUNTS

Numbers 1 and 3, 4, and 6 charge inward <i>on count 1</i> . Numbers 2 and 5 march four short steps backward	1, 2, 3, 4
Numbers 2 and 5 (mounters), place hands on holders' shoulders, holders grasp mounters' waists <i>on count 5</i>	5, 6, 7, 8
Mounters jump to holders' knees <i>on count 9</i> , and stay to 24	9-24



Dismount <i>on count 25</i>	25, 26, 27, 28
All mark time in original places . .	29, 30, 31, 32

Total	32 counts
---------------	-----------

Repeat the "Knee Stand"	32 counts
---------------------------------	-----------

4. *Back Stand* (Three-boy stunt).

Numbers 1 and 6 drop to hands and knees <i>on count 1</i> . Numbers 2 and 5 march outward toward their companions on knees. Numbers 3 and 4 turn and walk outward toward the other two	1, 2, 3, 4
Numbers 1 and 6 remain on hands and knees. Numbers 2 and 5 place hands on "downs" backs and raise one foot off the floor behind <i>on count 5</i> . Numbers 3 and 4 bend low and grasp with one hand the ankle of their respective partner <i>on count 5</i>	5, 6, 7, 8
Numbers 3 and 4, <i>on count 9</i> , throw the light men, (2 and 5), to a hand stand on	

the backs of those down (1 and 6). At the same time Numbers 3 and 4 are in a charge position, sides of body to audience. This position is held to 24

COUNTS

9-24



Numbers 3 and 4 let go of legs of 2 and 5 allowing the latter's feet to drop to the floor *on count* 25 25, 26, 27, 28

Numbers 1 and 6 rise and all mark time in original places 29, 30, 31, 32

Total 32 counts

Repeat the "Back Stand" 32 counts

5. *Hand Stand*. (Two-boy stunt).

Partners 1 and 2, 3, and 4, and 5 and 6 face each other marking time . . . 1, 2, 3, 4

Numbers 2, 4, and 6 charge toward their partners (sides to audience). At the same time numbers 1, 3, and 5 take four very short steps away from the chargers . . . 5, 6, 7, 8

Numbers 1, 3, and 5 perform a hand stand on floor *on count* 9. Their legs are caught by numbers 2, 4, and 6 . . . 9-24



Supporters push handstanders' legs forward *on count* 25 permitting the latter to regain their feet 25, 26, 27, 28

	COUNTS
All mark time in original places	29, 30, 31, 32
Total	<u>32 counts</u>
Repeat the "Hand Stand"	<u>32 counts</u>

(If Nos. 2, 4, and 6 can perform a hand stand it may be executed by them in the opposite direction.)

6. *Shoulder Seat*

(Two-boy stunt).

A. Numbers 1, 3, and 5 walk four steps to a point just back of partners (2, 4, 6).

Numbers 2, 4, 6 spring feet apart *on count 1* 1, 2, 3, 4

Odd numbers bend and place their heads between the legs of their partners in front *on count 5*. Partners remain stationary. 5, 6, 7, 8

Odd numbers stand erect *on count 9*, carrying partners sitting on shoulders, riders' arms folded on chest 9, 10, 11, 12



Odd numbers mark time in place . . . 13, 14, 15, 16

B. Odd numbers stamp eight steps turning in circle to the right (2 counts to a quarter circle) 1-8

Odd numbers bend forward allowing the riders to dismount forward 9, 10, 11, 12

All walk four steps to original places . . . 13, 14, 15, 16

Total 32 counts

Repeat to other side 32 counts

3. Pyramid

From the open-order position, a member of the group calls out, "For pyramid—march!" The group takes sixteen steps (without music) to their places in the pyramid, ready to mount, all standing erect and stationary. The leader then commands, "Mount," when all quickly take their assigned places in the pyramid, and the music begins (slow waltz, played low for thirty-two counts). At the end



of the strain, the command "down" is given, when all march (without music) sixteen steps to original flank-line formation:

XXXXXXXXXXXXXX

Leader then calls, "Outward face!" when six face one way and six the other. The signal, "Forward—march!" is given when the sixes march in opposite directions off the stage, to martial music.

APPENDIX D

Pyramid Drill

<i>Sex</i>	Boys.
<i>Number</i>	Series of pyramids each requiring fourteen performers.
<i>Space</i>	All may be done on a platform twenty-five feet wide and six feet deep.
<i>Costume</i>	Dark stockings, trousers (bloomers), and tie; white waists (middies) and sneakers.
<i>Music</i>	March and waltz.
<i>Time</i>	Seven minutes.

Drill

Entrance

Seven performers march on stage from one side, seven from the other. They meet in center, aligned with the tallest in the center and the shortest on the sides. This takes *16 or 32 counts* of a march.

Conduct

COUNTS

a. The leader commands, "To first pyramid—march!" At the signal, "March," performers take sixteen steps, arriving at assigned places for this pyramid. They face the audience halting sharply *on count 16* . . . 16 counts

b. Leader now commands, "For pyramid—face!" All face their pyramid positions, ready to mount, *standing erect, feet together.*

c. Leader cries, "Mount!" They quickly mount to positions and stand immobile. At this command, pianist plays a waltz, slowly and softly, for *32 counts* . . . 32 counts

d. At the end of the strain, leader calls, "Down!" All dismount quickly, and, in 16 counts, return to straight-line formation in middle of stage, halting sharply on last count.

Note

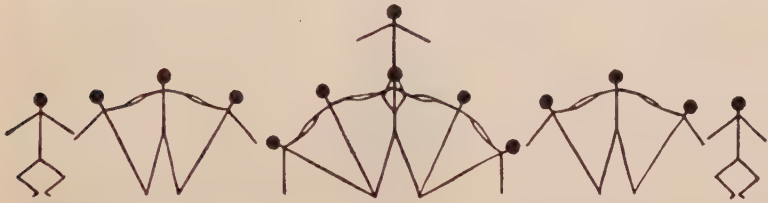
Music may or may not be played for marching to and from line formation.

After a pause of about ten seconds, leader commands, "For second pyramid—march!" Performers go through same procedure as before.

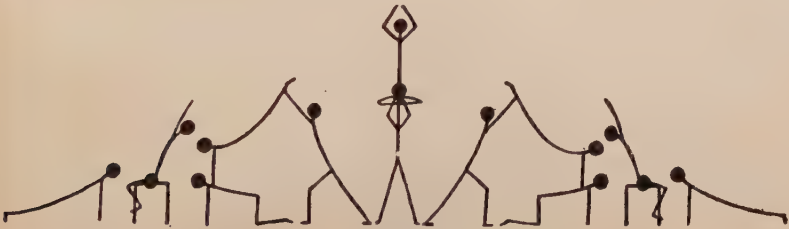
Exit

Arriving back to center of stage after the tenth pyramid, leader commands, "Outward—face!" when half face one side of the stage, other half facing the opposite, then, "Forward—march!" and performers, march off to martial music.

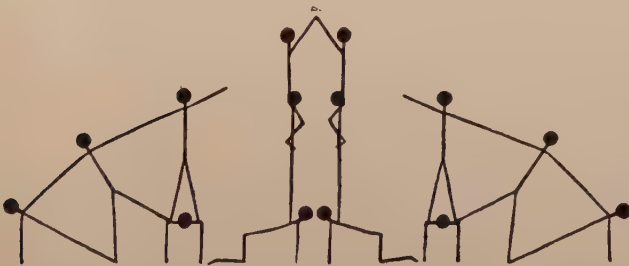
Series of Ten Pyramids, Each Comprising Fourteen Performers



Explanation Hands of end men of center "fan" rest on floor.



Explanation Ground men, bearing sitter, rest on hands and knees, spread apart. Hands of ground man are placed behind back of top man.



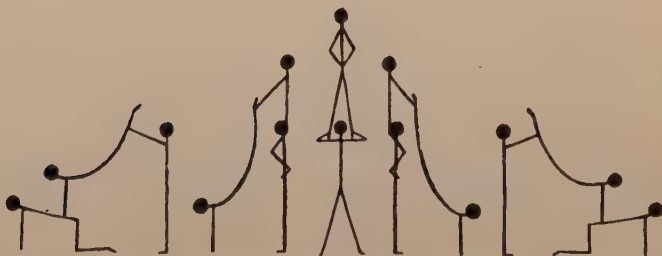
Explanation Inside ground men of end group rest on hands and knees, spread apart. Men standing on center ground men's backs hold sitters' legs behind. ∴



Explanation Ground men rest on hands and knees, spread apart, men kneeling close.



Explanation Center ground man rests on hands and feet, face up.



Explanation End men rest on hands and knees, spread apart. Top center man stands on ground man's shoulders, supported at the ankles.



Explanation Two center men sit on chairs.



Explanation This pyramid is fan-shaped, groups converging to one central point in front. End couples are on the side but back of front three-man figures.



Explanation Center ground man rests on hands and knees, spread apart. End ground men's knees are spread apart.



Explanation End men of center group rest on hands and knees, spread apart. Top men of side group rest feet on shoulders of kneelers, hands on shoulders of standers. Center ground man folds arms behind back.

APPENDIX E

CARE AND REPAIR OF PLAY MATERIALS

To Repair a Ripped or Torn Baseball Cover

Indoor baseballs become worn or damaged in two ways. Either the seam of the cover rips open, or the cover tears or wears out. The first is best repaired by resewing the ripped portion of the seam; the second, by taping the ball. The stitch used in repairing a seam rip is the same as the original one—an “under-and-under” stitch.

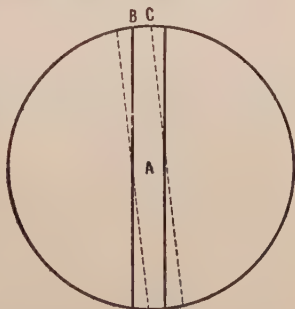
Materials needed. — A strong needle with a large eye; a ball of shoemaker’s thread (or a piece of strong twine) and yellow wax.

“Under-and-under” stitch. — Begin sewing at a point where the stitching is still in good condition. In most cases the original holes may be re-used. (a) Start the needle from the inside of the cover, leaving the knot in the end of the cord under the cover; (b) after bringing the needle through to the outside of the cover, cross over and carry the needle through the cover from the under side; (c) again cross over and bring the needle through from the under side of the cover; (d) continue in this way. Each stitch is slightly in advance of the previous one and progress is made in a sort of zigzag fashion.

To tape a baseball. — The second method of repair, when the cover tears, is to tape the ball. This is done with a "spiral" design.

Materials needed. — A roll of adhesive tape.

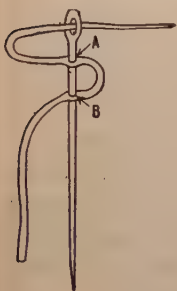
Starting in the middle of the ball and on top (*A* in diagram) and holding left thumb on this point, circumscribe the ball once, going from *A* to *B*. Then going off to the right of the first circle half the width of the tape (*A* to *C*), bring the tape down to the bottom of the ball. At this point carry the tape to the left of the first circle half the width of the tape and continue upward to the top. This "spiral" process is continued until the ball is wholly covered. There will be two points on the ball, over which the tape passes on each circle. In the diagram, the dotted lines represent the first circle of tape, and the straight lines the second circle.



How to Repair Leather Covers of all Kinds

Materials needed. — Needle and cord, wax and an awl.

To prepare cord for sewing. — (*a*) Unwind from the ball of shoemaker's twine three lengths of two yards each; (*b*) loop these lengths over a nail or hook, making six lengths of one yard each; (*c*) wax the loose ends well; (*d*) roll these loose ends to a fine point, preferably over the knee or other smooth surface; (*e*) continue to wax the entire length of the threads until the six ply is *one* well-rolled length of waxed cord.



To thread needle. — (*a*) Four inches from the pointed end of the cord (*A* in diagram) insert the point of the needle through the cord; (*b*) another half inch still further away from the end of the cord (*B*) again push the needle through, thus forming a loop; (*c*) hold the needle so that the eye is upright and insert the four-inch end of the cord through the eye of the needle as far as it will go; (*d*) now push the

loop towards the eye of the needle and continue until the loop is over the eye of the needle and on to the four-inch slack. This will result in locking the end of the cord; (e) roll well the portion of the cord near the needle.

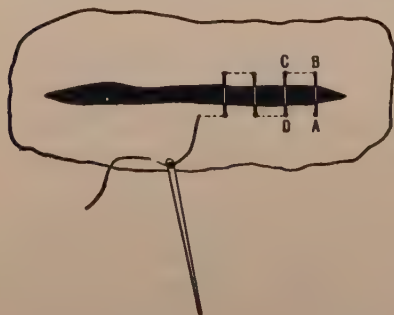
Leather covers wear in three ways: (1) seams rip; (2) they tear entirely through the cover; (3) or an outer layer of the leather cover may peel or scruff.

In some cases of (1) and (2) repairs can be made from the inside of the cover, by forcing that portion of the cover around the rip or tear through the slit in the cover. If this cannot be done, the sewing must be done from the outside. In either case the stitch used is the same, a "side stitch." Bring both sides of the rip together, allowing the edges to form a ridge on the outside. Sew these sides together just below the edges.

The "Speedy Stitcher" is an awl and needle combination, worked by hand, that executes the "side stitch" with an added lock, that is simple, thorough and efficient. It may be bought for a dollar at any large hardware store.

In place of the "Speedy Stitcher" the side stitch is done with needle and waxed cord in the following manner:

The side stitch. — Use an awl to make the holes. Starting at one end of the rip and where the stitching is still in good condition (a) force the



needle through both thicknesses of leather (A and B in diagram) and pull the thread through to the knot; (b) on the same side as the needle now is and slightly to the side of B force the needle through the leather at C to D and pull the thread through; (c) continue in this way until the rip is fully repaired.

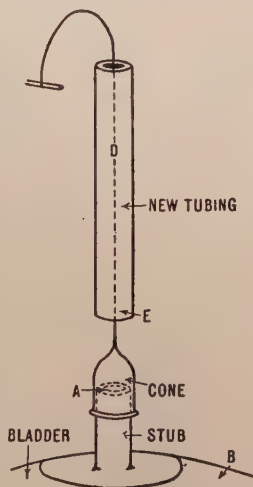
When finished a slight ridge is the result. This ridge can be reduced by hammering until it is almost flush with the surface of the cover.

How to Repair Neck of Bladder

Materials needed. — Four inches of good rubber tubing, some cement, a strip of sandpaper, and a “cone.” A “cone” is constructed of a 45 bullet shell with a six-inch wire soldered to the top. The wire is curved at its free end, in order to enable the worker to grip and pull the bullet end through the newly attached neck more easily.

Tying the neck of a bladder with cord often causes damage, and an elastic band only should be used. To repair a split or torn neck, a new one may be replaced in the following manner:

(a) Trim down the remaining portion of the neck to the reinforced stub. This extends an inch or so from the bladder; (b) sandpaper half an inch of this stub and clean off all dirt and grit; (c) apply two coats of rubber cement, allowing the first to dry before applying the second; (d) take four inches of new tubing, and with the aid of the pointed end of a pencil, roll flat back about a half inch of one end. Give this portion two coats of rubber cement; (e) insert the stub of the old neck into the “cone.” Make perfectly sure that the rubber cement is thoroughly dry before proceeding any further; (f) slip the new tubing on over the wire and draw it over the top of the “cone” as far on to the stub as possible. Now unfold the rolled portion. (g) Draw the wire slider and cone through the tubing, leaving the new neck on the stub. A little talcum powder dropped into the new neck while still on the stub will ease the slider in being pulled through the tubing. Wind two or three layers of tape or adhesive around the intersection of stub and new neck to protect the new neck from possible strain during the course of a game and make it absolutely airproof.



Correct Method of Inflating and Lacing a Ball

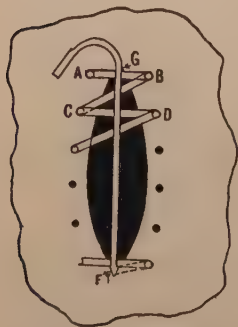
Materials needed. — Leather lace, basketball needle and elastic band.

Step 1. — The cover of a new basketball being very stiff and unresisting, loosen the seams and soften the leather by kneading the cover with the hands before inserting the bladder. Always inflate and inspect a new bladder for scratches, punctures, cuts, creases, or other defects before inserting it into the cover for use.

Step 2. — Roll the bladder into a long, narrow strip, insert it through the slit in the cover; put the neck of the bladder through the hole in the leather flap, pulling it out as far as possible; fold the neck over once and wind it with an elastic band (this prevents the neck falling through the hole into the cover while the ball is being laced).

Step 3. — Lay a new leather lace on a flat surface and pound it with a small wooden billet until it is softer and thinner, which insures easier lacing; cut a seven-eighths-inch eyelet in one end of lace. Cut the other end to a point for easy threading of needle; insert the thin end of the lace about a half inch into the eye of the needle.

Step 4. — Start the needle under the leather cover at one end (*A* in diagram); insert the needle through the top of the leather in the opposite hole (*B*); carry the needle and lace through slit in end of lace on inside of cover and pull tight, forming a loop at end of the lace; carry the needle under the cover and out through the next hole on the other side (*C*); continue until the ball is completely laced.



Step 5. — Tighten the first two cross lacings. Allow the middle lacings to be loose for the next step. Remove the elastic band from the neck of the bladder and inflate. Use a foot pump if possible, but not the breath, and inflate until the ball is very firm; fold the neck

of the bladder over once and fasten an elastic band around it tightly. Do not use cord, as it will cut the rubber.

Step 6. — Force the neck of the bladder as far as possible under the cover to one side and also under the lacing. This is done with the thumb or index finger.

Step 7. — Tighten the lace, forcing the ends of the cover as near together as possible. Let the slack of the lace fall outside of the last cross lacing (*F* in diagram).

Step 8. — Draw the slack of the lace on top of the first cross lacing under the second, over the third and so on to the other end of the cover *G* then return over and under until the slack is played out. This disposition of the slack not only protects the neck of the bladder, but prolongs the life of the cross lacing.

How to Repair a Puncture in a Bladder

Materials needed. — Rubber patch, cement, and sandpaper.

In many cases bladders are punctured by inflating the bladder before lacing the ball thereby driving the lacing needle through the thin rubber. Care should be taken in handling the bladder not to bring the finger nails in contact with the rubber. Also, never force the neck of a bladder under the cover with a pencil or other sharp instrument. Use of the thumb or index finger should be sufficient for this purpose.

There are two methods of repairing a puncture:

1. (*a*) Sandpaper the area of the bladder around the puncture; (*b*) clean very thoroughly every particle of sand off this surface; (*c*) apply two coats of rubber cement to the sandpapered surface, allowing the first to dry before applying the second; (*d*) when the second coat is dry, remove the gauze covering from a dry patch and apply over the puncture. If the puncture is not a very big one, only half a dry patch will be necessary; (*e*) keep the patch pressed for fifteen minutes under a stack of books or other heavy weight.

If dry patches are not convenient, the second method may be used.

2. (*a*) Cut a circular piece of rubber from a discarded basketball bladder and sandpaper one side of it; (*b*) sandpaper an area of the bladder around the puncture slightly larger than the size of the patch; (*c*) clean very thoroughly every particle of sand off both surfaces; (*d*) apply two coats of rubber cement, allowing the first to dry before putting on the second; (*e*) when the second coat is dry apply the patch over the puncture; (*f*) keep the patch pressed for fifteen minutes under a weight.

Care of mats. — When not in use, mats should be hung on the wall. They should be carried, not dragged. The life of a mat is lengthened by frequent cleaning. This is done by the use of a vacuum cleaner, by sweeping, or by beating it. A rip or tear should be repaired immediately upon notice. The use of paint to prevent the eating in of dirt is not advocated. It hardens and roughens the mat, shortens its life, and is unhygienic. A light, white, or khaki duck covering is suggested. It should fit snugly over the top and be held in place firmly by folding over the sides and ends, or buttoned, or better still, laced at the four corners underneath. This will prevent it from snubbing up under the feet. In order to have one always clean for use, it is advisable to have two covers. In lieu of the above, a strip of oilcloth is suggested. This may be kept clean by washing.

Floor markings. — Lines, diagrams, and other markings for games may be made on the wooden gymnasium floor by mixing a handful of whiting with water and applying with a brush. Most schools have a supply of whiting on hand. These markings are easily removed with a damp cloth.

APPENDIX F

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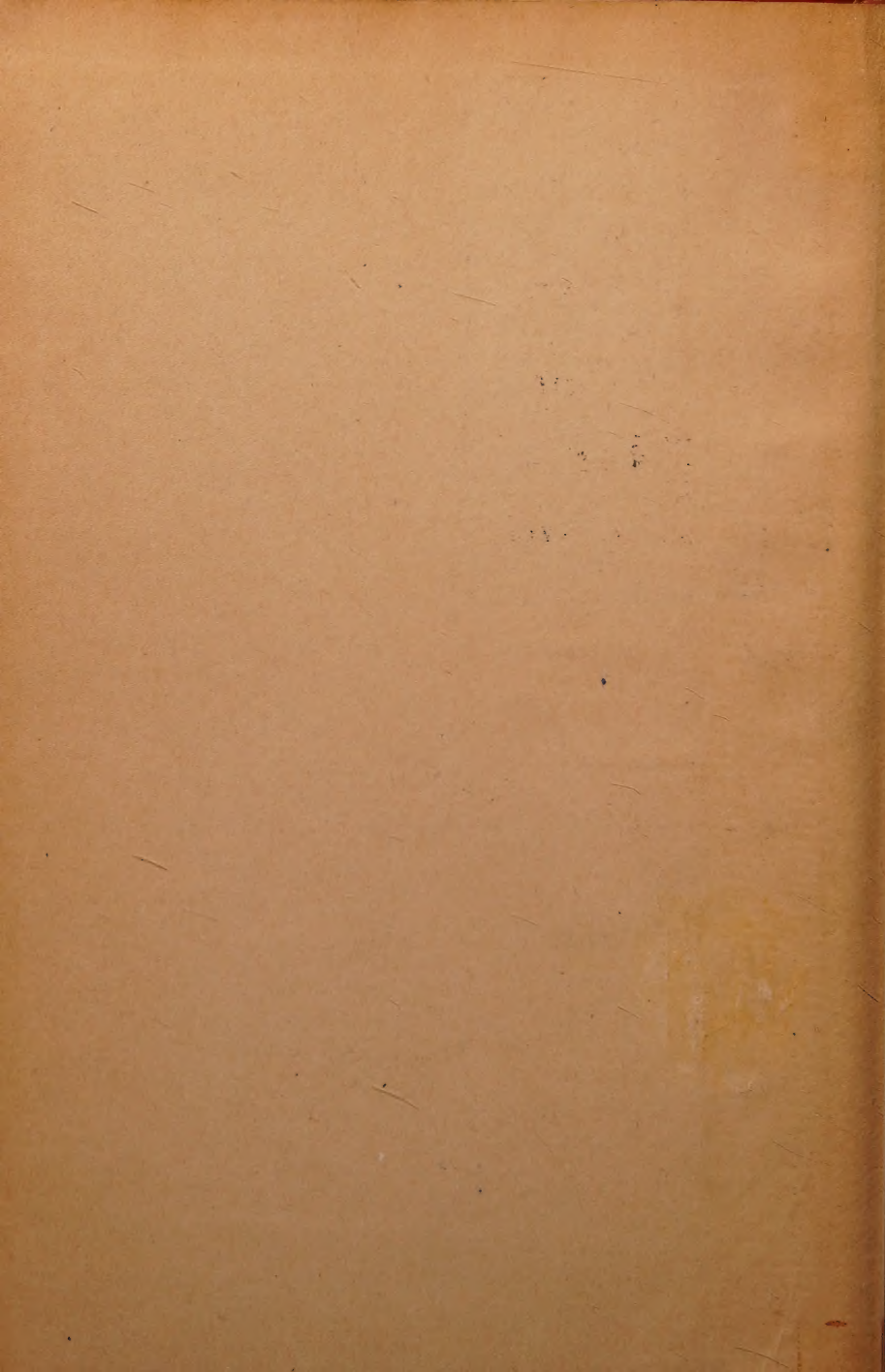
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